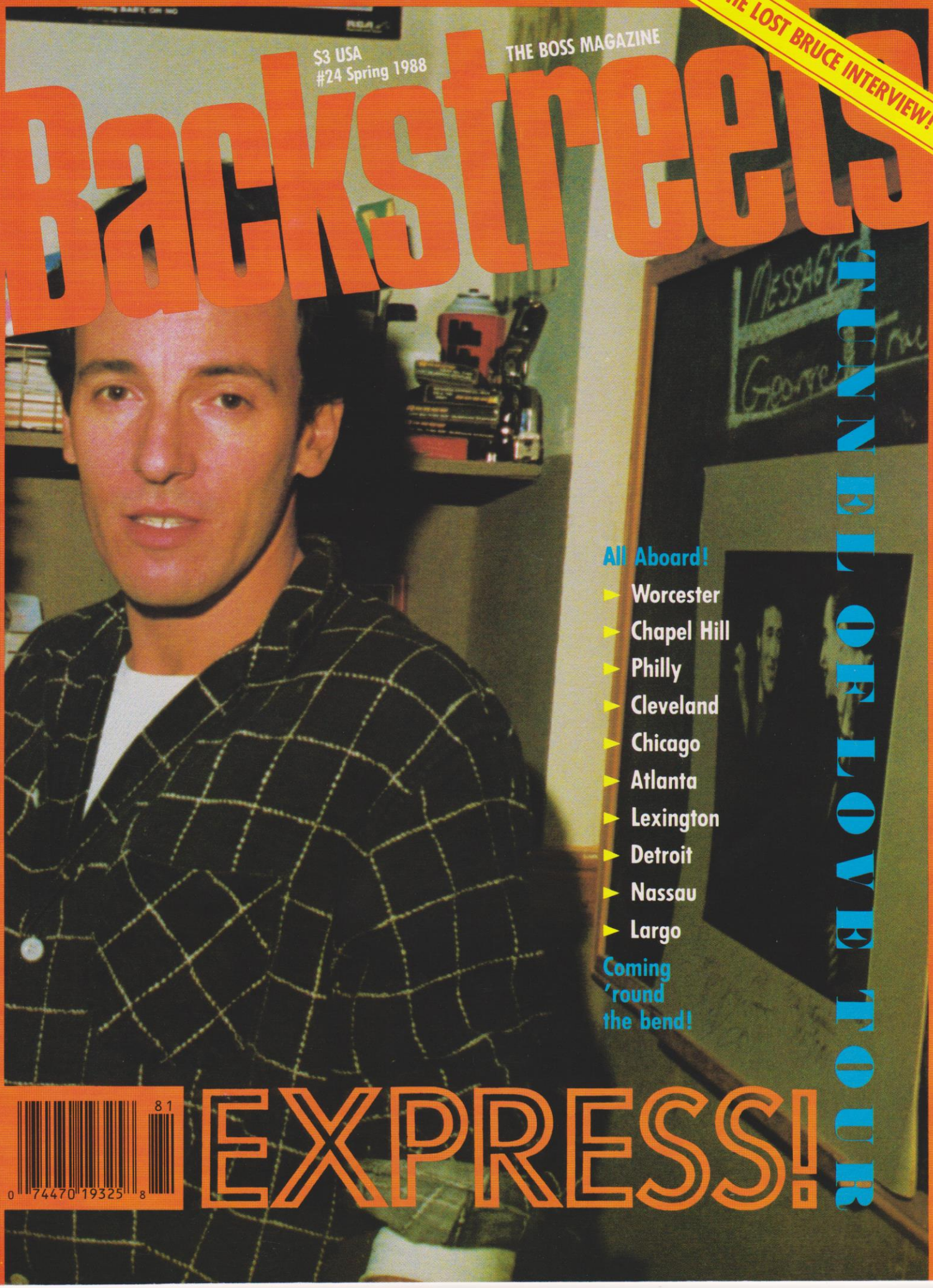
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#24 Spring 1988
THE BOSS MAGAZINE
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Backstreets

A BOSS MAGAZINE

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Editor:
Charles R. Cross

Associate Editors:
Erik Flannigan
Mary Schuh

Contributing Editors:
Robert Santelli
Wendi Dunlap

Contributors:
Steve Reed, Wendy King, Stu Reid, Kathie Maniaci, Barbara Cohen, Arlen Schumer, Jim Ragsdale, Ruth Atherley, Marcello Villella, Wayne King, Jesse Reyes, Jimmy Guterman, Allen Schery, Mark Stricherz, Kathleen Gammon, Bob Zimmerman, Grant Alden, Amy Dawes, Michael McCambridge, Tracy Reed, Steve Smollen, Steve Bumball, Billy Smith, Debra L. Rothenberg, James Shive, Rex Rystedt, Gary Desmond, Dan Benson, Michael Dougan, Robert Allen, and many others, all over the world, whose help has been essential.

Type:
RocketType

Backstreets is an independent not-for-profit magazine, and in no manner is officially connected with any of the performers covered herein.

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COVER

BRUCE SPRINGSTEEN
BIG MAN'S WEST, 1982
Photo by James Shive
Design by Jesse Reyes

On the backstreets

One of my favorite books of last year was a gold covered tome by Jan and Michael Stern called *Elvis World*. It is to Elvis books what Haagen Dazs Almond Chocolate Chip is to a Nutty Buddy. The dust jacket is silkscreened with Graceland's gate design and inside there are more pictures of Elvis memorabilia than there are bowling alleys in New York state. As the authors suggest in the foreward, Elvis World is not simply a place — it is a state of mind.

It is that sort of thinking that is the very marrow of what this magazine you hold is about — because we neither pretend nor suggest to be anything else. We go to some lengths in each issue of this magazine to explain that we are not an officially sanctioned product that springs from the inner workings of the Springsteen organization. Instead, we create this magazine in the same way Springsteen approaches his stage shows — we play for the kid in the tenth row who waited up all night for tickets.

As some of you may already have guessed, once again I'm using my personal editorial space here to redefine, to elucidate, to reinterpret once again what this extremely weird magazine is all about. It's sort of therapy for me, and for the magazine — the whole subject being one approached in the first place from emotion and as a result subject to extremely up and down emotional outbursts. Tonight's lecture is my response to a few particularly nasty rumors I've heard propagated on the shore recently about this 'zine, about me, about our intent and it's the sort of stuff that makes me want to clear the air. Though I haven't set foot in the state of New Jersey for four years it amuses me to no end that people talk about me as if I were one of those frenzied maniacs who make Bruce Springsteen's every move the lifespring for my being — anyone who knows me knows that is not, by any means, true. So here I go again — stating my intentions. Sometimes I feel like I state them with such frequency I must appear like the eternal suitor, coming to call upon my bride but once again ending up spending the evening — as always — with her pa, explaining my intentions.

When I started *Backstreets* in 1980 I had no idea that Bruce Springsteen would go on to release an album titled *Born in the USA* that would go on to sell 16 million copies. I remember a month or so before the first *Backstreets* came out, I walked to a ticket booth five minutes before they opened, was third in line and ended up with front row center tickets. I jumped in the air, sprained my ankle and it was with that very combination of pain and ecstacy that I went into this venture. That first issue of *Backstreets* had mostly pictures, a story about how crazy I was about Bruce and a guide to Bruce bootlegs — something that at the time I thought were more legitimate collectibles than albums (my views have changed dramatically in that regard).

The first issue was a giveaway, the printing bill was paid by a radio station, the typesetting donated by a friend, I threw in a few bucks for the halftones and we printed up 10,000 of the suckers and gave them away at the 1980 Seattle show. In one of the dumbest moves of my entire life, I didn't save any copies — they've appreciated more than IBM stock.

Issue number Two was also at first given away free. I dropped off a bunch at various Seattle record stores. Some got picked up, some didn't. I found a little store just last month that still had a stack of 50, faded beyond belief, in their rear window.

The magazine started coming out regularly with the first few issues on newsprint. In retrospect, the effort was passionate but something less than professional. *Backstreets* frequently had the gossipy tone of a Rona Barrett column which isn't really surprising considering that most of our copy was written by the sort of gossipheads who drink too much beer in Shore bars.

By the time the *Born in the USA* tour came around, the magazine started to look a whole lot better though it still read like a fanzine. That instantly got the magazine, and me, into hot water with the Springsteen organization — we printed a few items that were simply wrong. I'm not talking about what I think anyone would call big stuff but it still made us look like idiots and made us look twofaced because the magazine's graphic design made it look professional — the editorial content, and the tone, wasn't always. If you have one of the few copies ever printed of those issues (I refer to #11 specifically) you'll probably not notice too many grand errors, just simple oversight typical of something produced in somebody's basement.

Around this time Bruce took off like a rocket and although *Backstreets'* circulation has never been huge (hell, we're so damn opinionated you'd have to be a real hardcore Bruce Springsteen fan to like the limb we sometimes crawl out on), it did grow. We started to get a fair amount of media attention if nothing else.

I guess I write this all now to clear the waters and explain that evolving from fanzine to magazine means changes. Around issue #12 *Backstreets* could have gone either way — it could have stayed a chummy, gossipy fanzine and dealt with Bruce's personal life (other magazines did) or it could have seriously covered the man's work. We unequivocally took the latter route and have become what several newspaper critics have called "the world's greatest fan magazine." The errors we made early were no less wrong but then they were four years ago, when the magazine — like anything adolescent — was confused and was something less than it is now. I can say proudly to anyone (and that means anyone in the Springsteen organization and Springsteen himself) that this magazine in the last three years has been everything a magazine for Bruce Springsteen fans should be — informative, investigative, analytical, critical, laudatory and not afraid to poke fun at itself or its subject.

To put it simply — *Backstreets* has changed from being a magazine *about* Bruce Springsteen to being a magazine about the performing and recording *career* of Bruce Springsteen. That may not sound like a big difference but there is a major leap in there and that *Backstreets* has made that leap, on a shoestring budget no less, is an accomplishment.

This transition in the magazine has been mirrored by a change in me, the Springsteen fan behind all this. Some people might argue that I stand less fanatical about all of this than I was back in 1980, before *Backstreets* began, when my only participation in a Springsteen show was as a face in a crowd, offering up my interpretations only to my close buddies over beer. In 1984 I probably was that pain-in-the-ass-fan for Springsteen (hounding him to play "Roulette") — it was not appropriate then and seems amazingly immature to me now. Only when I was able to separate myself from my own work have I come to understand where even Bruce Springsteen draws that line for himself.

Backstreets exists because it captures the energy of a Springsteen concert, the warmth of "Sandy, 4th of July," the transcending power of "This Land is Your Land," and because, rather than intellectualize Springsteen, as almost all the other critics do, our writers and editors are willing to take the risks to say how this all *feels* to them. We drop down our objective masks here and talk about what the work does to us *inside*. That is what a fanzine is all about and — I argue — what Bruce wants his songs to achieve in the listener.

Bruce Springsteen never started a fanzine for Elvis Presley but he did jump the fence at Graceland and in so doing dived headfirst into Elvis World. His real tribute to Elvis was using the King's inspiration and following his own dream. But I can imagine Bruce jumping that fence and can almost hear his heartbeat racing faster, his adrenal glands pumping like Arnold Schwarzenegger on a Nautilus.

I'm 30 years old now and I'm not jumping any fences these days. For me *Backstreets* is that jump, my vault from Seattle, Washington into the world of the music of Bruce Springsteen. Anybody else ready to take the ride?

—Charles R. Cross

Back to business: To tell whether your subscription is up, simply look at the label on the outside of your magazine — if that label starts with a "X24" then this is the last issue in your

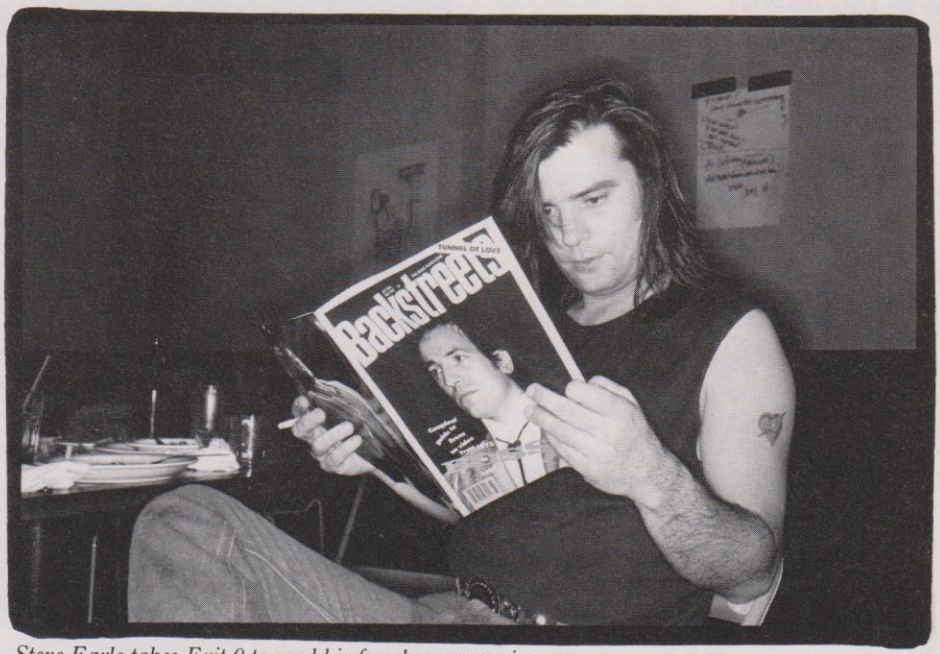
(Continued on page 14)

Off the wall

Our back cover this issue is another Debra Rothenberg shot from Bruce's club barrage of the Jersey Shore last fall. Debra took our cover shot for *Backstreets* #23, also a club appearance photo. This issue's shot could be the picture sleeve for "Stand On It" if that were ever released as a single again, because it reflects the intensity of that song.

On lips

For those who keep track of these things — there was at least one really nasty review of *Tunnel of Love*. It was in *The Kingsman*, the student newspaper of Brooklyn College, and the writers weren't exactly thrilled with the record. They only gave it two "Mohawks" (out of a possible ten), a rating which is described as "below pond scum." Laura Barbera and Tammy Eisenberg called the record "better than Sominex. In fact, it's more boring than just about anything." We've heard of college journalists acting like they were extras from *Animal House*, but Laura and Tammy need Mohawks in our opinion — their heads aren't getting enough air.... On the other side of the extreme is a fanzine out of Cleveland called *The Nooz*, originally set up to promote the local music scene and the Hall of Fame that will eventually be headquartered in that city. The editor, Bob Fucci, is spearheading a campaign to get Bruce to run for President (with Paul Simon, the singer, being promoted as the potential VP). You can write him at 442 E. Thornton, #3, Akron, OH 44311....



CAM GARRETT PHOTO

Steve Earle takes Exit 0 to read his fave boss magazine.

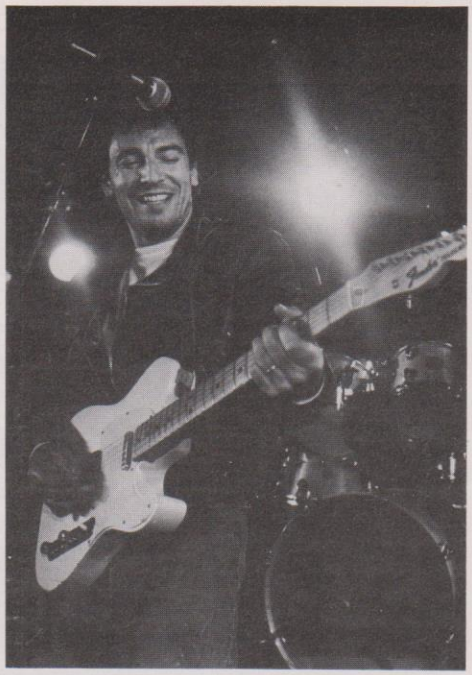
STAND BY ME: Several *Backstreets* subscribers have been in the news lately for Bruce-related acts. Subscriber Scott Robinson of Denver recently sent in a photo of himself wearing a 5-Bruces design muscle shirt. He wore the shirt on a 100 mile trail run he recently completed from Squaw Valley to Auburn, California, a trail that includes 39,000 feet of vertical climb and descent with temperatures ranging from 50 to 120 degrees. Scott boasts of being the first *Backstreets* subscriber to run a 100 mile race up and down mountains, at least the first to do it in this shirt. He reports that the shirt held up fine though we're not so sure we'd want to be in the same room with it after the race....Subscriber and contributor Allen Schery of New York was born to run too, though he recently spent most of his energy putting together a massive eight-hour radio show called "The Bruce Springsteen Story" that aired on WRCN, a Long Island rock station. Schery dug up many of the obscure cover tunes and rare early radio broadcasts. Schery is considering syndicating the program....*Backstreets* subscriber Bunky Cochran is a man who takes the message Bruce Springsteen sings about very seriously. So when a recent shooting took place in his hometown that he felt was an example of police brutality, he chose to protest and the result was a 45 rpm record titled "It Don't Work That Way." The song is about the shooting of a Smyrna, Delaware man by the Dover police. The man went to a dentist, had an adverse drug reaction, acted aggressively and the police were called. They shot him dead and Bunky felt strongly enough about the action he put his song out to bring attention to it. The 45 is available for $3 postpaid from 216 W. Mt. Vernon St., Smyrna, DE 19977. The B-side is another tune Bunky wrote titled "Union Girl." It may not be the Boss but Cochran — who works in a GM plant during the day — took the message Bruce sings about and made it into action in his hometown....Pete and Doris Vendetti, both subscribers from Freehold, had the luck to have their car used in the *Born in the USA* video. Pete celebrated the fact by driving the Ford cross country to LA's Boss Club to show it off to Springsteen fans throughout the nation. Now he and his wife are offering t-shirts with the car's image on them in blazing full color....

BRUCE, THE OPERA? An overseas subscriber recently sent us an oversize poster from Italy that seems to be advertising a Bruce musical. Since we can't read Italian, who knows what it bills but it does call the production "The Boss: le parole, la musica di Bruce Springsteen." The poster is impressive looking but we sure hope they aren't talking about an opera....Southside Johnny could probably sing opera if he wanted to. Those who have been wondering what John is up to lately will be glad to know he's considering a solo album still and continuing to look for a label for his next record. Southside has been doing a lot of commercial work lately including ads for both American Airlines and United....The E Street Band members have been busy recently with more than just tour rehearsals. Patti Scialfa appears on the latest Buster Poindexter album. Garry Tallent has been extremely busy producing — he did the upcoming Steve Forbert album and both his production work and the album itself are getting rave reviews. Nils Lofgren also plays on one of the tunes and Bob Clearmountain mixed a couple of songs. Forbert's first record was one of the greatest in rock 'n' roll — don't miss this upcoming release. Tallent also has continued to help out the Texas band Evan Johns and the H Bombs, one of the best regional bands in the nation — don't miss them if you get the chance. An overseas subscriber points out to us that the Monroes, whose recent album features several E Street guest appearances including Roy Bittan, are actually from Norway and not Sweden. Clarence Clemons went home to his hometown of Norfolk, VA in November and headlined a benefit for his mother's favorite charity, Chesapeake Volunteers in Youth Services. Clarence helped organize the event, he helped promote it, he hosted it and he played with each of the four groups involved in the battle of the bands. Tidewater band Faces won the competition though it was charity that really won the evening....

Jeffrey Greene sent us a picture of the Cal Poly State "P" sign after it had recently been doctored by several Bruce Tramps. Each letter in this picture is actually 25 feet high so it was a very Boss sign. They changed it back the next day.

COMPUGRAPHIC: An English computer whiz named Greg Ward has recently spent a few rainy nights programming all of Bruce Springsteen's lyrics into a computer and in turn asked it to compose songs using existing patterns. It came up with song titles including: "Killer Guitars," "Highways of Home," "Night Farm," "Salesmen of Dirt," "Crime Dig Me," "Last Roses," "City of Blood," and "Ballet Alley." The songs themselves are pretty weird — here's one line we particularly liked: "Don't move the flag from this town full of lies/they turn like jam where the fat bombs sweat." Don't expect to hear any of it soon on the new Bruce record, but we don't know about "Night Farm" — sounds like a hit.

All aboard! Express Tour on track



DEBRA L. ROTHENBERG PHOTO

Bruce Springsteen and his Tunnel of Love Express tour got on track February 25th in Worcester, MA starting what has been predicted to be at least a five-month tour through 28 cities. The tour dates were announced in early February, tickets went on sale in most cities two weeks later and every show was an instant sell-out. Because of our deadlines — this issue went to press before the first tour date — complete coverage of every single stop on the tour will be included in following issues of *Backstreets*. For breaking information, subscribers can call the Boss Hotline for reviews of individual shows.

Band rehearsals in early February were clear evidence that the Tunnel of Love Express will be unlike any other Bruce Springsteen tour of the past. Many of the songs from the *Tunnel of Love* LP were reworked into full band versions and additional instrumental parts were crafted. Normally Springsteen's technique has been to create a touring show that captures the sound of the record — the Tunnel of Love Express will clearly be much more than just rote renditioins of the LP's tunes.

The band rehearsals prior to the tour were heavy on material off the first two records, including "NYC Serenade," "Incident on 57th St.," "Blinded by the Light," "Saint in the City," and "The Angel," a song which has never been performed live.

The atmosphere of the rehearsals has been described as loose and fun, with Bruce particularly happy to have the band together again. Experimentation during rehearsals included some work with a small string section, though it was unclear if strings were being seriously considered for the tour itself. Nils Lofgren also played some violin on a few songs being reworked. The band ran through numerous '50s and '60s cover songs in preparation for opening night in Worcester on February 25.

Word on the tour is that Springsteen himself requested that the band play no more than two shows in any given city. Worcester would be an exception, with the first show serving as a preview or full dress rehearsal. This restriction of shows would appear impossible in places like Los Angeles and Jersey, but Bruce's intention is not to let this tour drag on as long as the Born in the USA tour. It was also apparently Bruce's decision to play only arenas smaller than 25,000 seats. As far as possible European shows, CBS UK has said that European dates may happen in August or September. England's biggest promoter, Harvey Goldsmith, is opening a new 15,000 seat arena in September, and has stated that Springsteen will be the first artist to play there.

The tour is expected to resume sometime in late April in the south or southwest, and head up the west coast in May, eventually finishing up on the east coast in June or July. There was speculation that Bruce may do a few benefit shows for the homeless in smaller halls, but at our press time, this was only a rumor.

THE FIRST 10 STOPS

Worcester, MA, The Centrum, Feb. 25, 28, 29
Chapel Hill, NC, Smith Center, March 3, 4
Philadelphia, PA, The Spectrum, March 8, 9
Cleveland, OH, Richfield Coliseum, March 13, 14
Chicago, IL, Rosemont Horizon, March 16, 17
Atlanta, GA, The Omni, March 22, 23
Lexington, KY, Rupp Arena, March 26
Detroit, MI, Joe Louis Arena, March 28, 29
Uniondale, NY, Nassau Coliseum, April 1, 2
Landover, MD, Capitol Centre, April 4, 5

THE BACKSTREETS JUKEBOX

1. **Bruce Springsteen**
Tunnel of Love
CD (CBS)

2. **Jeffrey Hatcher and the Big Beat**
Cross Your Heart
LP (Upside)

3. **Nils Lofgren**
Nils Lofgren
CD (Rykodisc)

4. **Southside Johnny and the Jukes**
Havin' A Party
CD (Epic)

5. **Bruce Springsteen**
Darkness on the Edge of Town
Half Speed Master LP (CBS)

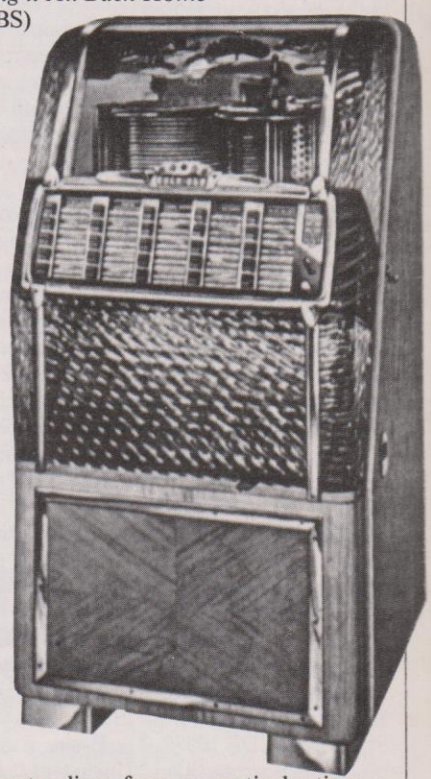
6. **Sweethearts of the Rodeo**
Sweethearts of the Rodeo
LP (Epic)

7. **Various Artists**
Louisiana Scrapbook
CD (Rykodisc)

8. **Joe Ely**
Lord of the Highway
CD (Hightone)

9. **Little Steven**
Men Without Women
LP (EMI)

10. **Bob Dylan**
Bringing it All Back Home
LP (CBS)



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

'Tunnel' one of the first picture disc CDs

Tunnel of Love became the fourth Bruce Springsteen album to reach number one on the Billboard charts, a little over four weeks after its release. The album spent a few weeks at number one, eventually being replaced by Michael Jackson's *Bad* and the *Dirty Dancing* soundtrack. Sales have remained steady, and at press time the LP had been awarded double platinum status, for sales over two million copies.

The title track "Tunnel of Love" was wisely chosen as the second single from the LP, and was released in late November in the US, Canada, the UK, Spain, Germany, and Holland among others. The picture sleeve was identical in all countries of release, and all releases featured the non-LP B-side "Two for the Road." "Tunnel of Love" was also issued as a 12" in some countries, adding the seasonal "Santa Claus" to the other two songs.

With the release of the "Tunnel of Love" single, the UK created an unrivaled myriad of new collectibles in all possible formats. *Tunnel of Love* became one of the first four picture disc CDs ever released, in a limited pressing of 10,000 in the UK. Subsequently, both Holland and Japan issued the picture CD, with all the discs pressed in Germany, presumably because that is the only pressing location with the capability of making the disc. There is also some indication that the picture CD will be issued in the US as a promotional only item.

Along with the picture disc CD, the UK simultaneously released a picture disc LP. For some reason, this has been the harder item of the two to obtain. Also released was a shaped picture disc single of "Tunnel of Love" in the form of a postcard, using the sleeve images of the regular 45. The "Tunnel of Love" 12" was also released in a limited edition poster sleeve. The poster itself is an outtake from the LP cover sessions, and shows Bruce dressed up, holding a flower bouquet in his right hand. This same shot is also used on the new Tunnel of Love Express Tour promo poster in the US, but strangely, the UK 12" poster has reversed the image. And not to be outdone, a CD single was issued that includes the only digital versions of "Santa Claus" and "Two for the Road." The sleeve is a miniature version of the 7" sleeve, but employs only the photo of Julianne hugging Bruce on its cover. At our press time, the next single was scheduled to be "One Step Up," released in late February to coincide with the beginning of the tour.

"Brilliant Disguise" was also rereleased in the UK with a gatefold sleeve that opened to an LP discography. The Holland 12" of "Brilliant Disguise" is unusual in that it also included the LP version of "Sandy," and a poster three times larger than the UK. Perhaps the strangest of all releases of "Brilliant Disguise" is the Japanese one-sided single. It included only the A-side, with the B-side completely blank. The sleeve is printed on brown paper, not unlike a lunch sack. The regular release in Japan had a unique gatefold insert sleeve, with an extra photo inside.

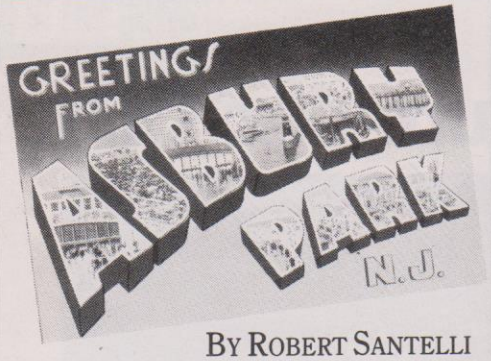
Above: "Tunnel" PS; right, Japan Brown-bagger 7-inch of "Brilliant Disguise"; Nils' first disc now on CD.

Little Steven's "Trail of Broken Treaties" was issued on both 7" and 12" in the UK, while "Freedom" was issued as a promo only 12" in the US. One has to wonder why "Native American" has yet to be released as a single in any country. Bruce's involvement would almost certainly ensure some airplay, and might serve as a catalyst for playing the rest of the album.

On the CD front, *Rolling Stone* magazine reported that the new pressings of *Born to Run* have been remastered, and are greatly improved over earlier versions. This is quite possible for as far as sound quality, the *Born to Run* CD had nowhere to go but up. Different masterings can greatly affect sound quality, as evidenced by the difference between the old, Japanese pressed *Nebraska* CDs, and the new "Made in the USA" pressings. The new pressing has an unforgivable amount of hiss and noise compared to the original.

Nils fans will be more than pleased to note a few new additions to the Nils CD collection. First off we need to note that *Code of the Road* was also issued in Germany on CD in addition to the Japan pressing we reported earlier. Japan at the moment still has one unique Nils item, the CD to *Cry Tough* which was just recently released there. In the US A&M has finally released the *Best of Nils Lofgren* on a midline CD and it is more than worth the $10 it should cost.

The biggest Nils news and the biggest CD news comes from Rykodisc, the US CD-only company. They plan to issue the original *Nils Lofgren* solo album, from 1975 that was first issued on A&M. This record has long been out of print and has demanded collectors' prices for years and many critics consider it Nils' best effort ever.



BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic* The Big Beat. *His latest book is "The Jersey Shore: A Travel and Pleasure Guide" published by East Woods Press.)*

In 1986 it was John Eddie. In '87 it was Glen Burtnick. Perhaps 1988 will be Bobby Bandiera's year to break out of the Jersey Shore music scene and assume star status on a grander scale. Bandiera, the Jukes' popular guitar player, recently signed a solo record deal with a brand new label, Turnpike Records, based out of Cherry Hill, New Jersey.

According to Phil Coco, president of Turnpike, "Bobby Bandiera was the best unsigned talent in the tri-state [New York, New Jersey, Pennsylvania] area. He has the potential to go to the top of this business. He has a professional attitude, and everyone who has seen him perform knows he can sing and play guitar."

Indeed. Jukes' fans are well aware of Bandiera's contribution to *At Least We Got Shoes,* the band's last LP. And Shore music fans know how he's able to excite local club crowds with his stirring guitar work and hard-rocking original songs.

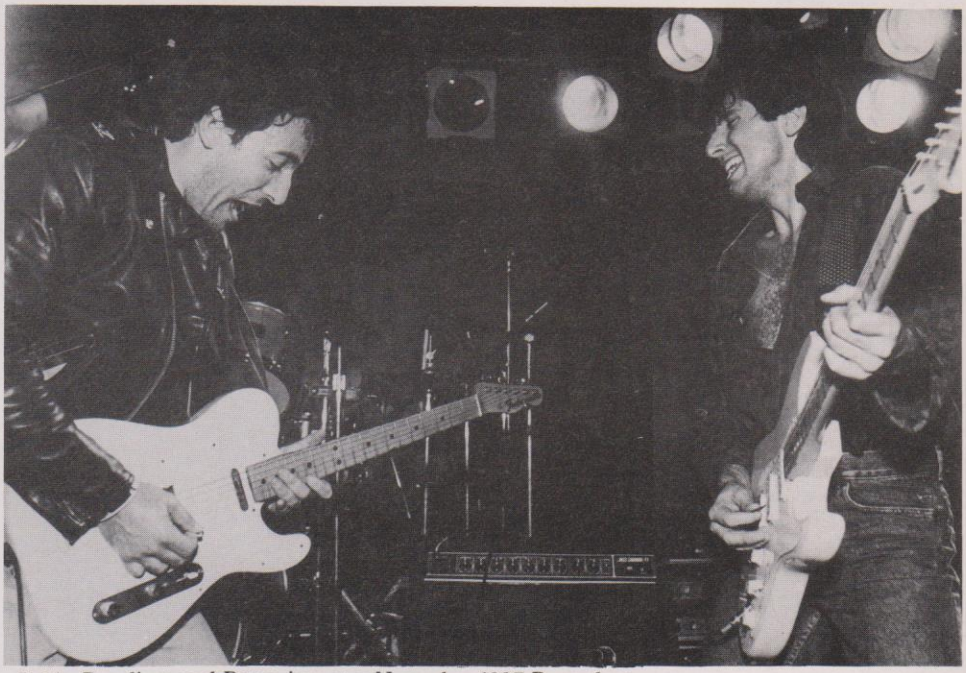
Bandiera plans to start work on his solo album soon. He has already put together a band which includes Jukes' keyboards player Kevin Kavanaugh; bass player Mike Seeley, once a member of the Rest, a Shore group which featured Jon Bon Jovi; and drummer Mike Bovenzi, the former stickman for Cats on a Smooth Surface, for years the Stone Pony house band.

Jukes' fans are wondering if Bandiera will remain with Southside and the band once he begins work on his debut album.

"As of now, I'm still in the band and will stay in the band until I can't possibly do two things at once," Bandiera said in a recent interview. "There is really no point in me leaving the band at this time. If I can be of help to Southside and the Jukes, I certainly will. I think Kevin [Kavanaugh] feels the same way I do."

As for his newest songs, Bandiera said many of them are "more straight ahead rock 'n' roll and less rhythm and blues-influenced than the songs I've written in the past."

Garry Tallent has also been busy lately. The E Street Band bass player's second career as a producer is beginning to reap rewards. Tallent's studio work with Steve Forbert has earned critical praise from virtually everyone who has heard the songs Forbert recorded at Tallent's Shorefire Studios in Long Branch last fall. As a result both Capitol and Sire Records have expressed serious interest in signing Forbert to a new record deal.



DEBRA L. ROTHENBERG PHOTO

Bobby Bandiera and Bruce jam at a November 1987 Pony show.

One new Forbert song that Tallent produced sounds like a certain hit. It's called "Faith, Hope, and Love." One local musician likened the sound of the song to "something heard on *Born to Run.*" Sound interesting? You bet.

Tallent also finished work on the new, as-of-yet untitled LP by Evan Johns and the H Bombs. Johns and the Bombs hail from Austin and play a rollicking, butt-kickin' brand of roots rock. Tallent's relationship with Johns extends back to the days in the very early '70s when both musicians lived in Richmond, Virginia. Tallent, Davey Sancious, Southside Johnny and other Shore musicians tried to scrounge out a living as studio musicians in Richmond, while Springsteen was busy landing himself a record deal with CBS Records. Tallent met Johns when the latter was performing in a Virginia bar band.

Billy Chinnock has joined the Doobie Brothers. The former Shore rocker who first left Jersey in the mid-'70s for New York, then Maine, then Nashville — all the while keeping his ties to the shore with frequent appearances at the Stone Pony — recently moved to northern California to be closer to the band.

Chinnock is slated to take Michael McDonald's place in the Doobies. Presently, the band is working on new material for a comeback album and world tour tentatively scheduled for this summer. Chinnock is contributing songs and will play guitar and keyboards in the band, as well as sing.

Bon Jovi fans might recall Jon Bon Jovi mentioning in interviews last year how much he admired a mid-70s Shore band called Phantom's Opera when he was a kid and sneaking into area bars. In fact, Bon Jovi drummer Tico Torres and bass player Alec John Such were original members of Phantom's Opera.

Recently, the group re-formed with a couple of new members and played its debut show at the Stone Pony. According to band member Lou Russo, Opera wants to avoid the Shore club circuit and move right into the recording studio. "We have some originals that we believe are really good, really strong," Russo said recently. One song, "Cherokee," is particularly impressive.

Asked if he might get studio help from Bon Jovi, Torres, or Such, Russo said he didn't know. "But we're sure not going to turn it down if any one of them offers." Who would?

As with other local music scenes, trends come and go at the Jersey Shore. The past two years saw a blues revival that helped such bands as the Fairlanes and Big Danny and the Boppers get regular work in Asbury Park clubs like the Deck House and Mrs. Jay's.

Lately jazz has begun to make its presence more known on the Jersey Shore. Bands like the Danny Walsh Trio, the Jazz Lobsters, and Ira Brodsky's Dixieland Band have been attracting local jazz fans to clubs like Pat's Tavern and Jasons Is Jazz. Even legendary jazz guitarist Tal Farlow, a longtime Shore resident, is back playing once a week at the Yankee Clipper, a popular restaurant turned jazz haunt.

Other news...the Asbury Park Rock 'n' Roll Museum begins its third season March 1. According to curator and co-owner Billy Smith, the museum has "beefed up" its exhibits on local rockers like Glen Burtnick and John Eddie. But its biggest event over the past few months occurred when Springsteen finally paid a visit to the museum. According to Smith, the Boss showed up during the shooting of his "Tunnel of Love" video at the Palace Arcade in Asbury Park, also the home of the museum.

"Needless to say, his visit was a very big thrill for us," continued Smith. "In the past, people would always ask us if Springsteen had visited the museum, and we'd have to say 'no.' The fact that we can finally say 'yes' gives the museum a lot of credibility."

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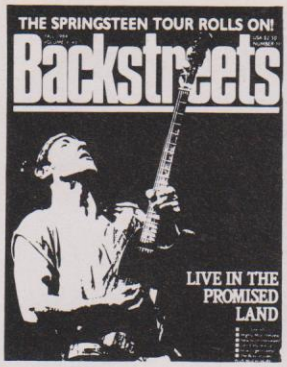

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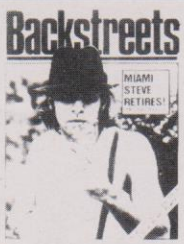

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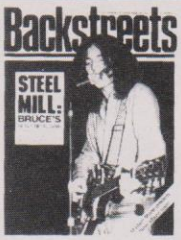

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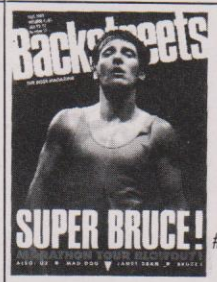

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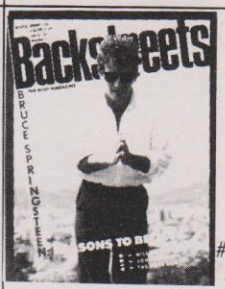

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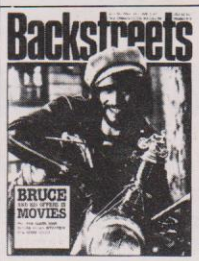

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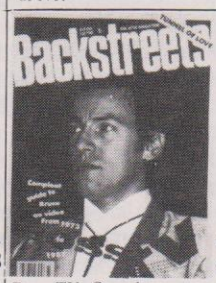

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Miami Horns have long history with Bruce

The Miami Horns is the name used for every horn section that has ever backed Bruce Springsteen in concert. The Miami Horns made their first appearance with Bruce in 1976 and continued touring with him until the band entered the studio to record *Darkness on the Edge of Town*. Until 1984, the Miami Horns were dormant, but they resurfaced with a completely new line-up in shows at the Meadowlands and the Spectrum. The 1984 Miami Horns were bourne out of Little Steven's Disciples of Soul and the Asbury Jukes. That horn section is the foundation of the *Tunnel of Love* Express Tour horn section.

The original Miami Horns in 1976 played both with Bruce and the Asbury Jukes. They consisted of Rich Gazda, trumpet; Earl Gardner, trumpet; Bob Malach, tenor sax; Bill Zacagni, baritone sax; and Louis Parente, trombone. This line-up played over 50 shows with the E Street Band between 1976-77.

During that tour the horns were featured prominently on "Tenth Avenue Freeze-Out," and "Rosalita." Other great horn songs from that era include "Raise Your Hand," "A Fine, Fine Girl," "You Can't Sit Down," "Higher and Higher," and the tour-de-force "Action in the Streets," a song which later evolved into "Paradise by the C." The horns brought out the Stax/Volt sound that Bruce had loved in the music of Otis Redding, Sam and Dave, Wilson Pickett and Eddie Floyd: "Tenth Avenue Freeze-Out" is as much a tribute to those groups as it is to his own band. The last full show with the original Miami Horns was at the Music Hall in Boston, March 25, 1977. They rejoined the Jukes, while Bruce entered the studio.

On the Jukes' second record, Ritchie "La Bamba" Rosenberg joined the horns, replacing Louis Parente on trombone and this was only the first of many changes to the line-up to come. Over the next eight years, the Miami Horns name faded and they just performed as the Jukes' horn section. Many of the players on the *Tunnel of Love* tour were in the Jukes during this span of time.

In 1982, Little Steven recruited La Bamba's Mambomen to join his original Disciples of Soul. This five-piece horn section was made up of Jukes and other Jersey area players. The Mambomen were La Bamba, trombone; Ed Manion, baritone sax; Mike Spengler, trumpet; Mark Pender, trumpet; and Stan Harrison, tenor sax and flute. Harrison has gone on to play with numerous other artists, including David Bowie. The Mambomen toured with Steven in 1982-83 and play extensively on *Men Without Women*. The horn section left the Disciples of Soul in 1983 when Steve parred his band down.

La Bamba furthered his ties to Springsteen by contributing back-up vocals to two tracks on *Born in the USA*. Other members of the horn section rejoined the Jukes after leaving Steve. On August 20, 1984, the Miami Horns were reborn for the last night of the ten-show stand at the Meadowlands. Springsteen assembled the new Miami Horns that night for a special version of Dobie Gray's "Drift Away," sung as a duet with Little Steven. The line-up was La Bamba, Manion, Pender, and Harrison. Also recorded that night was the version of "Tenth Avenue Freeze-Out" included on the *Live* set. "Drift Away" wasn't included on *Live*, even though it stands as one of the most breathtaking moments on the entire tour. The same line-up of the Miami Horns also played in Philadelphia on September 14, on "Tenth Avenue."

Ritchie "La Bamba" Rosenberg

Around this time La Bamba formed his own band — La Bamba and the Hubcaps — which included a horn section of La Bamba, Pender, Mike Spengler, and Mario Cruz (on saxophone). The Hubcaps became a Shore staple, playing local clubs, putting out a single, and hosting the annual La Bamba Christmas Party, a charity benefit featuring numerous Jersey Shore artists.

The *Tunnel of Love* tour horn section has a long lineage of work with Bruce, Steve and the Jukes. The line-up assembled for this tour is La Bamba, trombone; Mike Spengler, trumpet; Mario Cruz, saxophone; Ed Manion, saxophone; and Mark Pender, trumpet.

Word on the Shore has been that much of the impetus to add horns to the tour has come from Steve Van Zandt, who was actively involved in the preparations for the tour. Steve has been working with the band as "musical director," his first official involvement with the E Street Band for four years.

Van Zandt is considered by many music critics to be one of the more gifted horn arrangers of the modern age of rock. His reputation as a horn arranger stretched beyond his work with the Springsteen band to the extent that many people in the producing industry consider his greatest skill as that of a horn arranger. Van Zandt's work on the early Southside records is considered his finest and is often cited as a modern example of integrating rock 'n' roll with soul music.

Hall of Fame dinner another Boss affair

The annual Rock 'n' Roll Hall of Fame induction dinner in New York in late January is turning into the rock event of the year, at least for Bruce Springsteen fans. At last year's ceremony, Springsteen joined Roy Orbison for "Pretty Woman" and introduced Orbison by telling a story of what an influence he had been on Springsteen's own career. The evening ended with a superstar jam session and a version of "Stand By Me."

This year's event turned into an even larger scale all-star jam when Mick Jagger and Bob Dylan joined the fray. Springsteen appeared again, this time in a grey suit that looked suspiciously like his previous gold lame job, and the whole gang jammed together for "I Saw Her Standing There" and "Satisfaction."

Springsteen also proved that he talks as well as he sings when he introduced Bob Dylan. In what the *Washington Post* called "the annual Bruce Springsteen Memorial Induction Anecdote," Springsteen told of what an influence Dylan had been on his early work. Here are his remarks:

"The first time that I heard Bob Dylan, I was in the car with my mother and were listening to, I think, WMCA, and on came that snare shot that sounded like somebody'd kicked open the door to your mind... 'Like a Rolling Stone.' And my mother, she was no stiff with rock 'n' roll, she used to like the music, she listened, she sat there for a minute and she looked at me and she said, 'That guy can't sing.' But I knew she was wrong, you know. I sat there and I didn't say nothin', but I knew that I was listening to the toughest voice that I had ever heard.

"It was lean and it sounded somehow simultaneously young and adult. And I ran out and I bought the single and I ran home and I put it on, the 45, and they must have made a mistake in the factory because a Lenny Welch song came on. The label was wrong. So I ran back, got it and I came back and I played it. Then I went out and I got *Highway 61* and that was all I played for weeks, looked at the cover with Bob in that satin blue jacket and the Triumph motorcycle shirt.

"And when I was a kid, Bob's voice somehow thrilled and scared me, it made me feel kind of irresponsibly innocent, and it still does, when it reached down and touched what little wordliness a 15-year-old kid in high school in New Jersey had in him at the time. Dylan — he was a revolutionary. The way that Elvis freed your body, Bob freed your mind and showed us that just because the music was innately physical did not mean that it was anti-intellect. He had the vision and the talent to make a pop song so that it contained the whole world. He invented a new way a pop singer could sound, broke through the limitations of what a recording artist could achieve, and he changed the face of rock 'n' roll forever and ever.

"Without Bob, the Beatles wouldn't have made *Sergeant Pepper,* the Beach Boys wouldn't have made *Pet Sounds,* the Sex Pistols wouldn't have made 'God Save the Queen,' U2 wouldn't have done 'Pride (in the Name of Love),' Marvin Gaye wouldn't have done 'What's Going On,' Grandmaster Flash might not have done 'The Message' and the Count Five would not have done 'Psychotic Reaction.' There never would have been a group named the Electric Prunes. But the fact is that to this day, where great rock music is being made, there is the shadow of Bob Dylan over and over and over, and Bob's own modern work has gone unjustly underappreciated for having to stand in that shadow. If there was a young guy out there writing 'A Sweetheart Like You,' writing the *Empire Burlesque* album, writing 'Every Grain of Sand,' they'd be calling him the new Bob Dylan.

"That's all the nice things I have to say tonight. Now, about three months ago, I was watching TV and the 'Rolling Stone Special' came on and Bob came on and he was in a real cranky mood. He was kind of bitchin' and moanin' about how his fans don't know him and nobody knows him, and they come up to him on the street and treat him like a long lost brother or something, and speaking as a fan, when I was 15 and I heard 'Like a Rolling Stone,' I heard a guy like I've never heard before, a guy that had the guts to take on the whole world and made me feel like I had to, too. Maybe some people mistook that voice to be saying somehow that you were going to do the job for them, and as we know as we grow older, there isn't anybody out there that can do that job for anybody else. So I'm just here tonight to say thanks, to say that I wouldn't be here without you, to say that there isn't a soul in this room who does not owe you their thanks, and to steal a line from one of your songs, whether you like it or not, 'You was the brother that I never had.'"

"Bob Dylan," said Springsteen, "was the brother I never had."

Bruce releases 'Roulette'

Bruce Springsteen stuck his hand into his hat in February and pulled out a B-side almost ten years old, "Roulette." The song describes life on the run for a victim of a nuclear accident and was originally written not long after the Three Mile Island nuclear plant mishap. Anticipation had been high that Springsteen would play the tune at the No Nukes benefit in New York in 1979 (at least one Springsteen quickie biography reports that he actually played the song there) though as of early 1988 he had yet to perform the tune live.

At least four studio versions of the song were recorded during the sessions for *The River* and the song was originally slated for the single disc *Ties That Bind* record (which was eventually reworked and expanded into *The River*). In its early versions the song featured an apocalyptic drum beat and a searing guitar solo, long argued by Springsteen collectors to be one of Bruce's best. The vocals on the original mix espouse a frantic and driven attitude rarely exhibited by Springsteen in the studio.

The song has long been thought to have been put on the back burner in Springsteen's large bag of unreleased songs, primarily because it is an outspoken political statement and Springsteen has rarely chosen to make his work overtly political. Many Springsteen fans — including the editors of this magazine — have long lobbied Springsteen to release the song, both because of the powerful, driven sound of the tune and because it is one song that, political or not, is so straightforward in its message that it cannot be mistaken, misinterpreted or misused in the manner in which "Born in the USA" was, for example.

Every Springsteen single since "Hungry Heart" in 1980 has featured a non-LP B-side, but never before has Springsteen reached back for a song written so long ago. Most of the *Born in the USA* B-sides were songs (like "Pink Cadillac") written for *Born in the USA* that did not make it on the original disc.

The combination of the A- and B-sides is also one of the most unusual pairings of Springsteen songs. "One Step Up" is a mid-tempo ballad; "Roulette" clearly is the rocker of the two and already has been favored by FM radio stations.

On stage

New York City Serenade

By Bob Zimmerman

Bruce Springsteen serenaded New York City on Monday, December 7 and Sunday, December 13 by performing at two very special, all-star benefits. At both shows Springsteen transcended his contemporaries by delivering what his fans have come to expect over the years: honest, heartfelt performances, preceded by personal statements designed to immediately involve the audience in what is going on around them.

On Monday, December 7, Springsteen along with The Hooters, Pat Benatar, critic Dave Marsh, Harry Belafonte, Paul Simon, Graham Nash, Peter, Paul & Mary and a host of others played Carnegie Hall in tribute to the late Harry Chapin, who was posthumously awarded the Congressional Medal of Honor. Chapin, who had a never ending commitment to halting world hunger, is considered by many to be the forerunner of such projects as Band Aid, USA for Africa and Live Aid.

When tickets originally went on sale in early October it was reported that only 400 of the 2800 seats were sold. Yet after the New York *Post* ran a single paragraph story which mentioned Springsteen's involvement, tickets priced at $25, $50, $75, $100 and $1000 sold out immediately.

Springsteen was the last performer of the night, however fans were noticeably respectful of those who took the Carnegie Hall Stage that night. Following Sandy Chapin's acceptance of her husband's medal, Tom Chapin, Harry's brother, said simply, "Ladies and gentlemen, Mr. Bruce Springsteen."

Springsteen, wearing black pants, white shirt, black boots and suspenders, took the stage to thunderous applause and began telling the audience of his association with Harry Chapin.

"I met Harry in 1978," he said. "I was in the studio, he was making a record in another studio. He came smiling up to me, started talking to me. Then 20 minutes went by, 30 minutes [went by]...We talked about everything from politics to music. He was a nice guy.

"Next night I came in. Harry came bounding up smiling and he starts talking to me. Thirty minutes go by. [Audience laughs.] So finally I tried to hide from him. I'd ask the secretary if Harry was in the lobby, and I'd sneak in the studio.

"So we go out to California, and I'm standing on the balcony of the third floor of this motel and I hear 'Hey...Hey!' and I look down, and it's Harry. And he starts talkin'. He talks to me for about 40 minutes. He's standing down there lookin' up.

"He was tryin' to get me to do something. And he said one thing I'll always remember. He said, 'Gee, you know, I play one night for me, and one night for the other guy.' And later on when I was trying to put my music to some pragmatic use, I remembered what he said. Not being bent on extremism, I wasn't as generous as he was. But he's probably laughing, laughing right now."

DEBRA L. ROTHENBERG PHOTOS

Springsteen then launched into the Chapin composition "Remember When the Music." In the middle of the song, Springsteen spoke again:

"And I remember when Sandy [Chapin] sent me this tape [of 'Remember When the Music"']. I listened to it and said, 'Gee, this is a little on the corny side.' And I sat down and I tried to think of what the song was about. And I guess there was a time when people thought that music provided you with a greater, a greater sense of shared vision and purpose than it does today.

"And my generation, we were the generation that was gonna change the world. That somehow we were gonna make it a little less alone, a little less hungry, a little more of a just place. But it seems that when the promise slipped through our hands, we didn't replace it with nothing but lost faith.

"And now we live in times that are pretty shattered. 'I got my music, you got yours, the guy up the street has his.' And you can kinda sit back, not cynically, but truthfully and say, 'Well maybe all men are not brothers. Maybe we'll never know who or what we are to each other.'

"But I think Harry instinctively knew that it was gonna take a lot more than just love to survive. That it was gonna take a strong sense of purpose, of duty and a good clear eye on the dirty ways of the world.

"So in keeping his promise to himself, he reminds us of our promise to ourselves. And that tonight, alongside Harry, it's that promise that his spirit would have us remember and honor and recommit to. So do something and let his song be sung."

Springsteen then finished "Remember When the Music" with an impassioned harmonica solo and left the stage with musicians and politicians alike extending their hands to him. Springsteen reappeared for the company finale of Chapin's "Circle" fitting right in with a children's chorus.

For days after the Chapin Benefit, rumors circulated in New York City that Springsteen would be performing at Paul Simon's benefit for Homeless Children at Madison Square Garden. And sure enough, Springsteen joined forces with Billy Joel, Lou Reed, Whoopi Goldberg, Chevy Chase, Dion, Chaka Khan, Rueben Blades, Grandmaster Melle Mel and the evening's host, Paul Simon.

Springsteen first took the stage early in the evening as he, Billy Joel, Paul Simon, Lou Reed, James Taylor and Rueben Blades were made "Honorary Belmonts" and backed up

Bruce woos NY with two benefit appearances

Dion on "Teenager in Love." Much later in the night Springsteen took the stage by himself, strumming an acoustic guitar and talking to the audience.

"I remember when I was a kid. The first thing I remember is the living room of my grandparents' house where we lived. My grandfather had this big stuffed chair that he used to sit next to a kerosene stove. And I'd come running home from school and I'd get in that house and sit in that living room and I remember how safe I felt.

"Then I remember when me and my band first went out on the road. We were out in the middle of the country somewhere. We were broke and we didn't have much money to get back. I remember calling my Mom up and she said those magic words, 'You can always come home.'

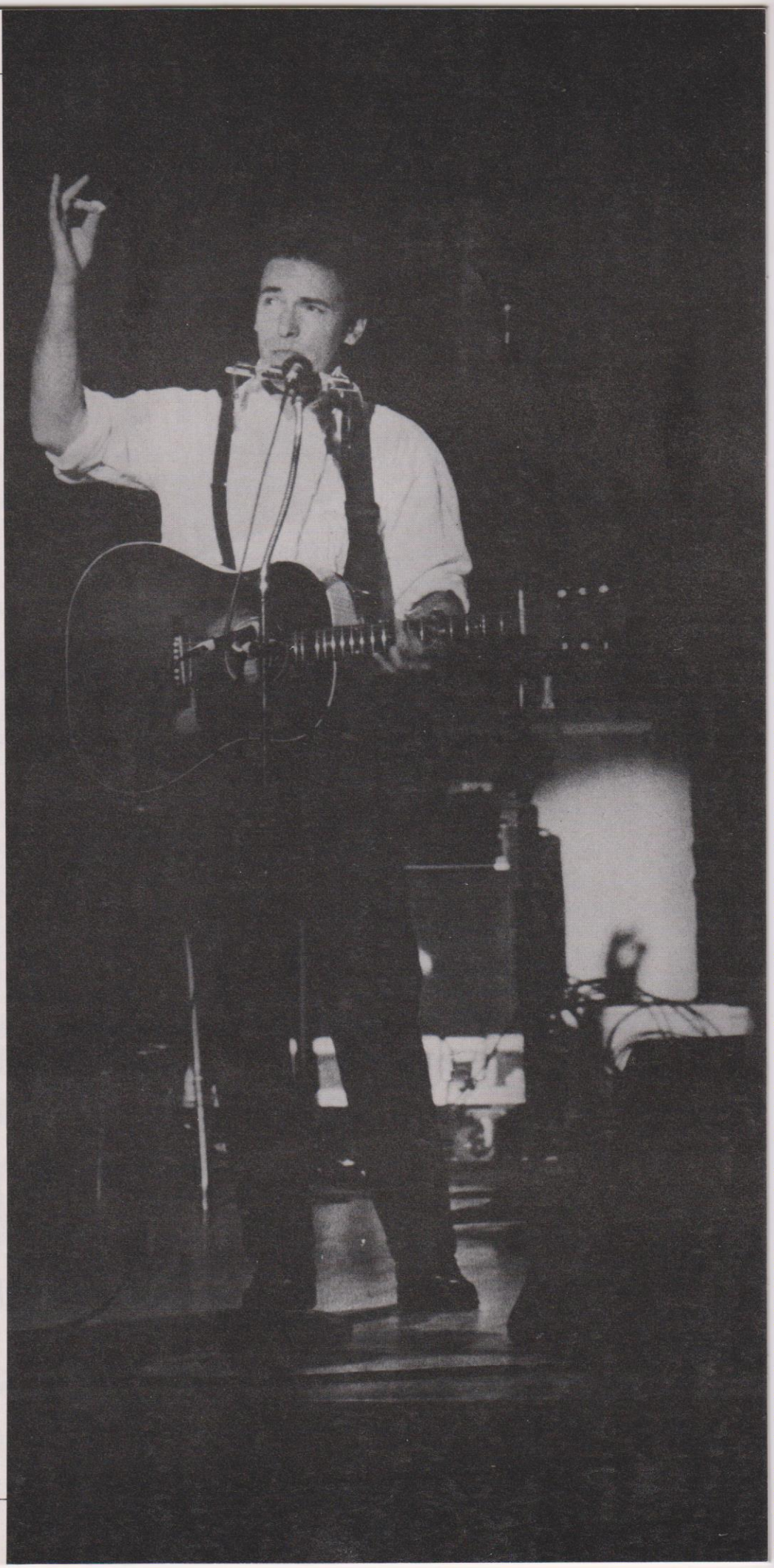
"So it's sad to think that there's a generation of children out there whose memories of their home is gonna be a welfare motel or a shelter. The mobile unit's gonna provide badly needed medical aid and comfort. But these kids are gonna end up living their childhood in what amounts to being refugees in their own land.

"And in the end, whether you're rich or you're poor you spend so much of your life trying to get home. I wrote this song about 15 years ago. It's about a boy and a girl that thought they wanted to run and keep running and never stop. And at the time I guess I thought that was me and maybe it was. But I woke up one morning and I realized that I wanted a home. And nobody wants or deserves to be homeless."

What followed was a stripped down, bare boned version of "Born to Run." Whereas Springsteen used to sing this song with the voice of a youthful innocent wanting to "know if love is real," he now sang it as one who was never fortunate enough to find out the answer. In much the same way that his acoustic "Born in the USA" at 1986's Bridge Benefit redefined that song and made it fresh again, Springsteen's acoustic "Born to Run" was made fresh and young again — it had all the power of an out of control Amtrak, heading straight for your soul.

Following "Born to Run" Springsteen was joined onstage by Paul Simon, Billy Joel and the Late Night with David Letterman band for a fairly typical version of "Glory Days" complete with Simon, Joel and Springsteen performing a choreographed two-step near the end of the song.

The show ended with Springsteen leading all those who had performed that night in a rousing version of Chuck Berry's "Rock and Roll Music."



On the backstreets

(Continued from page 4)

current subscription. To ensure uninterrupted service, you'll want to make sure to renew now — forgetting and missing an issue might mean you'd miss an essential piece of information. And unlike most other magazines, we can't afford to bombard you with reminders so tie a piece of string around your finger. Remember you can renew at any time and add another year on your subscription.

We're now offering three-year subscriptions so that you're sure to keep your flow of *Backstreets* uninterrupted. For $28 you can get a three-year subscription or renewal which will end up being so many magazines they'd topple over if stacked together. If you act now with this deal we're practically giving the store away — we'll send you a free official *Born in the USA* t-shirt. These shirts are almost collectors items and to get one for free is a deal you can't beat.

Remember you can also give a gift subscription at any point. Simply let us know who you want to give it to and when you want it to start: It's a nice way of sharing the spirit of the world's only Boss magazine with your Bruce Tramp friends.

Speaking of friends, we want to thank all of those subscribers who have volunteered to help spread the word about *Backstreets* on this upcoming tour. *Backstreets'* subscriber list is still infinitesimally small when compared with the number of Springsteen fans who will see the tour in even one city. So any help any of you are willing to give to get the word out, we greatly appreciate. If you drop us a note we'll send you a pile of brochures that you can pass out at the shows or while waiting in line for tickets — it's a great way to meet other Bruce fans and help the magazine.

Backstreets will have contributors following many of the stops on the tour and we also appreciate those of you who have written and offered places to stay, help with tickets etc. We're trying to establish a ticket exchange hotline for those of you who want to see dates in other cities — listen to the Boss Hotline for more info.

Speaking of that, the *Backstreets* subscriber-only Boss Hotline is ringing off the hook these days. If you're a subscriber, you'll find the unlisted number on the outside of your mailing envelope — this line is *only* for subscribers so we'll be changing the number very soon. What that means is that if you let your subscription expire you might miss the new number and thus miss some important information. Watch your mailing envelopes and please, please don't pass this number on to non-subscribers — we provide this service free of charge and we've already spent a ton of money on phone machines simply because the volume overwhelms the machines we can afford (anyone out there who runs a professional phone machine shop — drop us a line).

We've also had a few fanatical subscribers write us notes or send us letters Federal Express complaining that they can't get through on the line. Our suggestions are simple: Try calling late at night and for godsakes — how many times must I repeat this? — don't be giving the number to all your friends who aren't subscribers. Our machine counts how many calls it gets and what's ironic is that we get almost twice as many calls as we have subscribers — so something is wacky.

For our SuperSubs (these are contributing subscribers who are supporters of our efforts) we've started a new phone line just for them and it hardly rings at all so you can almost always get through on that. Since these people pay a premium of $50 to get the magazines and all of Backstreet Records catalogs first class, we think it's appropriate they get their own line. So if you're desperate to get through, consider becoming a SuperSub and you'll have no problem.

I don't say that as a hard sell — trying to get $50 out of every poor soul out there — but this phone service is pricey for us to provide and particularly to fix the damn phone machines. We started the SuperSub program basically to raise money to buy a new computer and I can proudly report that the Sperry, better known as Bobby Jean, is up and operating, churning away on your subscriber lists. As a result we're cutting off the SuperSub program soon so if you're considering this option act now. SuperSubs also get a free classified in each issue of *Backstreets* which alone can be worth over $50 plus you get our exclusive SuperSub staff t-shirt, clearly the fashion statement of the year on the Jersey Shore — don't leave home without one.

While I've got your attention, a couple of more tour notes: We'll be providing coverage and set lists from every single stop on the tour but we'll need your help — we'd like to ask all of our subscribers to send us their review of and responses to each show they attend and we'll compile them, pick one per show and print them in the next issue. Look in *Backstreets* #14 and #15 for how we did this for the last tour and you'll get the idea. Please try to limit your responses to one page, typed. Also we will need set lists from every show and would greatly appreciate subscribers sending them to us. Finally, we'll also keep working on the *Backstreets* Archives so if there are articles or reviews in your local newspapers, a xerox for our files will always be appreciated.

A special note to photographers: We'll be doing photo coverage of every show, as possible, so if any of you get some nice pictures of any of the concerts (preferably black and white prints or color slides) let us know. It's best to send a xerox but send prints and slides if you have copies and don't need them back. We'll contact you if we can use your stuff and return anything if you request it. So keep your lens caps off.

We hope to meet many of you on the upcoming tour — let us know if you're in our area too (Seattle's date should be in May). Hope to see all of you, and Bob Uecker, in the front row. Tramps like us...

RARE TOURBOOKS

This is your chance — maybe your last chance — to pick up these highly sought after, out-of-print tourbooks. After much searching we were able to obtain the remaining stock of these books. All three are not to be missed.

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GLORY DAYS

I played ball against the Boss, and won (sort of)

BY CHUCK BAUERLEIN

Most fans of Bruce Springsteen already know that The Boss is a baseball fan. A bright red softball cap creeps out of the back pocket of his jeans on *Born in the USA*, his best-selling album. "Glory Days," a whimsical song about a chance encounter with an old baseball high school buddy in a local bar was the fourth hit single off the album and Bruce actually put on his softball clothes for the video.

Springsteen is well-known for sprinkling his concerts with amusing tales that link the mythology of baseball to the bigger-than-life tradition of rock 'n' roll. But few of his fans have ever seen Springsteen play his favorite sport. Fewer still have had the privilege to play against him.

Ten years ago, I was a general assignment reporter for an afternoon daily in New Orleans. Although I yearned to write features, I spent most of my days chasing fire trucks and talking to city planners. One small allowance my city editor gladly permitted me was a weekly rock column for the Saturday tab. No one else at the paper wanted it.

My first review for the tab was a 10-page, from-the-gut rave of Springsteen's New Orleans debut, a concert that kicked off his *Born to Run* tour in 1975, just weeks before he became a national phenom. *Time* and *Newsweek* writers were in town to catch the performance. When both magazines put Springsteen on their covers in October of that year, a legend was born.

After the show, I tracked Springsteen down at a small club in uptown New Orleans. He was shy and reclusive and told me he didn't give interviews. I put my note pad away, pried a couple of quotes from him, gushed like an unabashed fan of a big league home run king, and left in seventh heaven.

Eight months later the show's promoter, Bill Johnston, called me at the paper to tell me Springsteen was ending his tour in New Orleans. I was ecstatic: any time Springsteen comes to town is reason to celebrate. But the next words out of Johnston's mouth nearly knocked the wind out of me.

"Bruce and the band has been playing softball now that spring is here," he said. "He wants me to arrange a game with the local media. Would you like to be captain of the team?" Does the Pope have a vested interest in meeting St. Peter? If there's one thing in life I enjoy as much as seeing Bruce Springsteen it's playing softball. For a rock 'n' roll softball junkie like myself, playing softball with Bruce is as close to nirvana as I ever hope to achieve in this lifetime.

Springsteen's return concert was scheduled for Thursday. Mindful of the tiny pulls and jammed fingers that occasionally befall ballplayers, Springsteen wisely decided to hold the softball game after the concert the next afternoon. When the local rock stations promoted the game, more than 500 of his fans showed up at the Audubon Park levee to watch. Many spread picnic lunches of Popeye's fried chicken or crawfish and Dixie beer, a local favorite.

Johnston, the promoter, wore a black and white striped shirt. He introduced me to my "team" — four or five hung-over deejays, several women who worked on his promotion

TEAMS: E STREET BAND VS

COACHES: AND

NO.	STARTERS	POS.	INN.	NO.	CHANGES	POS.	INN.
	VAN ZANDT	4					
	SPRINGSTEEN	6					
	MAYS	8					
	TALLENT	7					
	FEDERICI	9					
	CLEMONS	3					
	SEGUSO	10					
	BITTAN	5					
	WEINBERG	2					
	KOUFAX	1					

staff, and a coterie of local rock critics, most of whom didn't like each other very much.

Springsteen and his band climbed out of their tour bus, parked on a lot at the edge of the field. They were dressed in "uniforms," blue and white sleeveless basketball shirts that read "E Street Kings." Their gloves were still shiny, their rubber cleats new. Springsteen wore his trademark, Our Gang hat. It flopped over his curly hair with exaggerated cockiness. His eyes were hidden by reflecting shades. He seemed vaguely uncomfortable.

At the pitchers mound, Johnston introduced me to my idol. Springsteen acknowledged we'd met once before but didn't seem to care. Perhaps he was put off by my own sartorial choices. Like his fellows in the band, I wore a basketball tank top. But my hat was as untraditional for a baseball diamond as Springsteen's — a wide-brimmed Panama plantation hat. Although it was perfect fare for the stifling pre-summer weather, it was inappropriate for the sport at hand.

Nevertheless, after the ground rules had been established I turned to Springsteen and asked how his team had been playing. He said they'd won 19 out of 22 games on the tour so far — all promotional affairs with radio station disc jockeys and pop music critics. I asked him if he was confident his team would win against my team. He smiled politely and declined to predict, but I knew in his cocky heart of hearts he was feeling confident.

"I'll bet my hat against yours that my team wins," I suggested. He looked at me suspiciously and at my hat with something close to disdain. Perhaps he was wondering what effect such a hat might have on his rock 'n' roll image. He shuffled his feet and begged off the proposal. "Hey, I just got this hat," he said. "Like, I'm attached to this hat, y' know? I wore it at the concert last night."

When I retreated to the sidelines, it was tough discerning my teammates from the on-lookers, who pressed upon the scene right up to the baselines. I jotted down my roster of 15 players; three were women. I promised them all I'd work them into the game at some point and aligned my defense purely on instinct. "C'mon," I said as we took the field, "we can't lose a game to a bunch of musicians."

Lead guitarist "Miami Steve" Van Zandt led off the game with a home run. Next up was Springsteen, who singled, then scored along with organist Danny Federici on road manager Rick Seguso's base hit. But my hastily assembled batting lineup produced two big rallies, with five runs in the first and four runs in the second. After four innings we had a commanding 9-3 lead. Springsteen must have been relieved that he hadn't taken me up on my proposal.

In the top of the fifth, it was obvious to everyone that I had to make some obligatory line-up changes. The women on my team were anxious to play and our lead looked safe. I replaced my three lightest hitters with three women. One turned in a stellar performance in right field. Unfortunately, the other two hadn't put on a glove since childhood and were purposely tested as often as possible by the E Street Band hitters. With Bruce and his buddies peppering ground balls and long flies to my unpracticed distaffers, our six-run lead wilted like a cotton plant in a drought.

We eked out an insurance run in the bottom of the sixth and took a 10-7 lead into the last inning. Danny Federici singled to start the seventh and Clarence Clemons, the band's "Big Man," put his weight behind a pitch and huffed and puffed his way around the bases for a home run to slice our lead to one precarious run.

On the sidelines, the crowd grew vociferous, cheering on the E Street rally. My teammates, miffed that Springsteen's team was hitting to our worst fielders, demanded to come back into the game. The E Street Band, they noted, wasn't playing with women, why should we?

It was a legitimate point, but moot. I had already taken them out of the game. Springsteen knew the rules as well as I did. He wanted to win as much as I did. I probably would have done the exact same thing. I kept the women in the game.

We got "Miami Steve" Van Zandt to fly out to the left fielder before one of the roadies and Springsteen both singled. E Street's number three hitter, Garry Tallent, came to the plate with the game on the line. On the first pitch, he hit a hard one-hopper back to me at shortstop. On instinct, I tagged the roadie going by me from second and pegged the ball to first to complete the double play and end the game.

Springsteen met me at the mound and pumped my hand. I asked him to sign the ball and tucked it safely away in my glove. He was immediately surrounded by fans wielding pens and scraps of paper. With a huge grin plastered on his face, Springsteen gleefully signed autographs for ten minutes, honored to perform this mundane chore of Hall of Famers.

While Springsteen signed autographs for his fans, the rest of the band cleaned up the debris that had been left behind on the levee. Chicken bones, crawfish carcasses and empty beer cans were strewn everywhere. In no time, the field was cleaner than it had been when the game started.

Only 15 or 20 people were left at the rim of the diamond when the "official scorekeeper," a Columbia Records representative, approached me with the scorebook. "Hey," she said, "you guys only scored four runs in the second inning, not five. The game is still tied, 9-9."

Characteristically, Springsteen didn't miss a beat. "C'mon, we haven't lost yet!" he cried, leading a rush back onto the field.

I glanced around the emptying field. I had three players left — enough to send to the plate for the last half of the seventh, but not enough to field a team in case we couldn't score a run. Springsteen and his band waited patiently for my next move, patting their gloves. In New Jersey, that's what's known as a squeeze play.

With a shake of my head, I stepped slowly out to the mound to confer with Johnston and Springsteen. I couldn't refute the evidence of the scorebook but I didn't believe we had miscounted our total score, either.

"Look, Bruce, I have three guys here. We might be able to score a run and win this thing but we might not. I can't field a team if we don't end the game, so why don't we just call it a tie and play a doubleheader the next time you come to town," I said.

Springsteen smiled and shook my hand. "Sounds good to me," he said. "Why don't we just trade hats?"

Sensing that my friends and future grandchildren would never believe my story, I asked a friend to take my picture with Springsteen while we enacted the swap. Johnston got into the middle of the picture, too and we put our arms around each other.

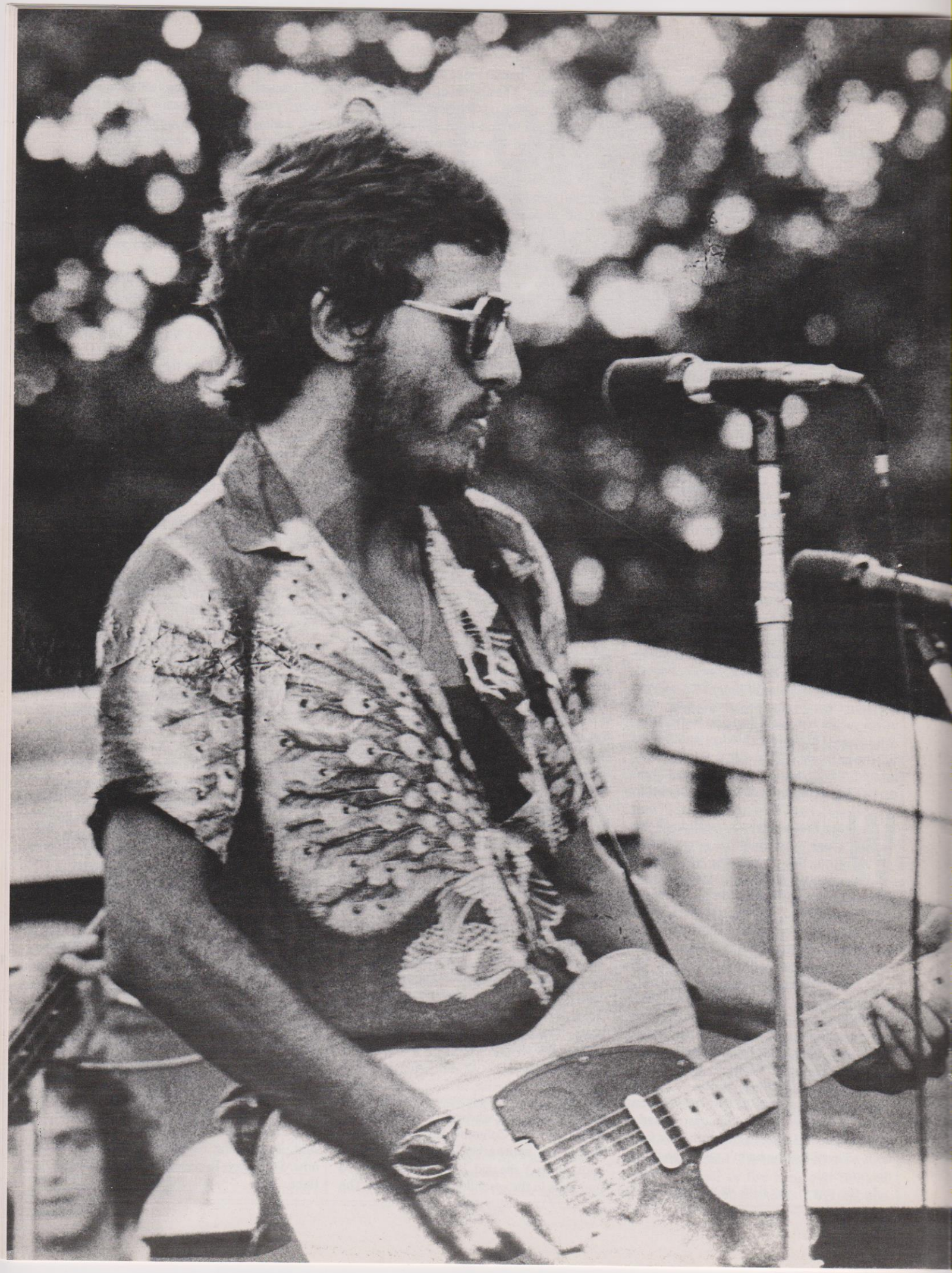
When I arrived back home, I discovered there was no film in my camera. But Johnston called me about a month later and said there was a picture of me and him and Springsteen in *Rolling Stone* magazine and a capsule summary of the ball game. Naturally, I framed the story.

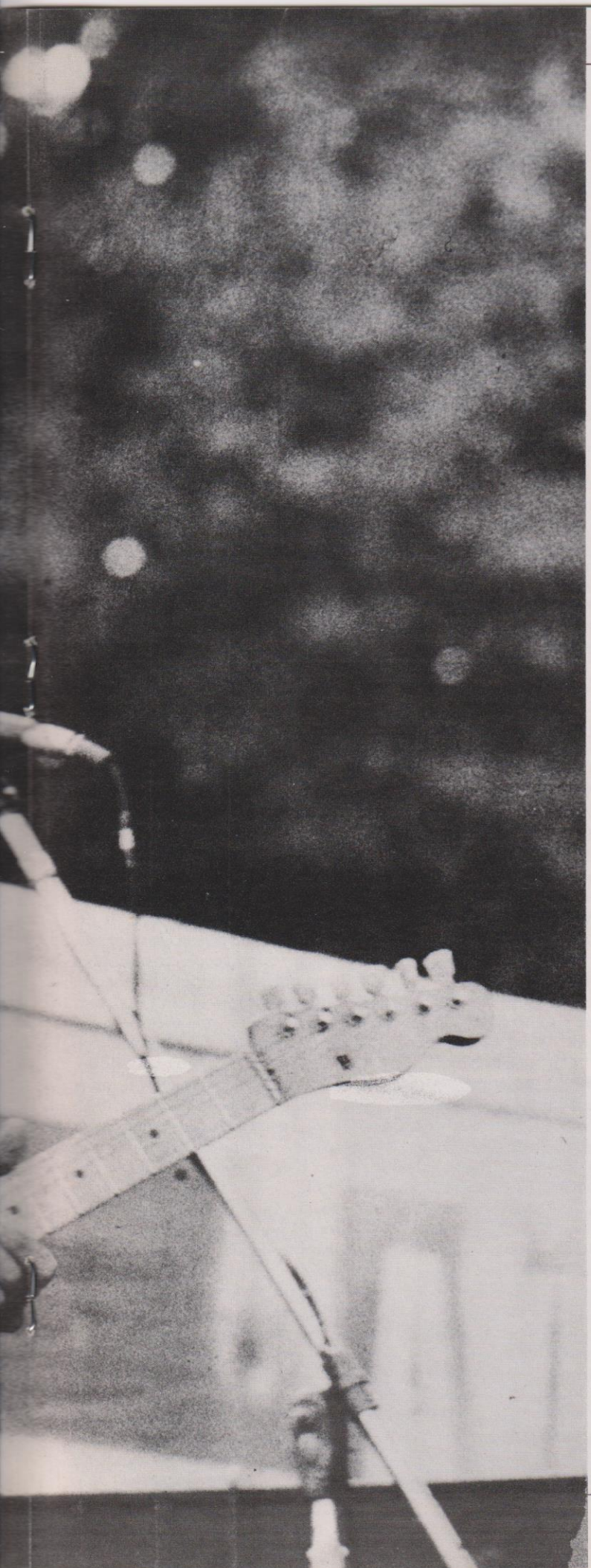
We've all gone on to bigger and better things. Springsteen fills stadiums now and it wouldn't surprise me if 50,000 fans showed up to watch him play softball. I'm writing features for a newspaper in Virginia, content to hang out at the local pub like a character in a Springsteen tune, boring folks with my softball glories, all my big baseball stories.

But Johnston has the greatest "what if" story of all. Springsteen was looking for new management during his trip to New Orleans and offered the position to Johnston, a savvy rock promoter. Johnston, to his eternal regret, turned down the job to take a similar position with Gino Vannelli, a Canadian pop star several leagues below Springsteen's status.

"Vannelli's gonna be the biggest thing since Frank Sinatra," Johnston predicted.

"Maybe, but Springsteen will be bigger than Elvis before he's through," I told Johnston. I'm willing to amend my prediction now. Some day, Bruce will be bigger than the Babe.





THE LOST BRUCE SPRINGSTEEN INTERVIEW

BY PAUL WILLIAMS

Paul Williams is credited with starting the very first rock magazine, Crawdaddy, *back in January of 1966. Under his leadership it predated* Rolling Stone *and literally helped mold the form of rock journalism — it was the first of its kind and, some argue, the best. One thing is certain:* Crawdaddy's *persistant coverage of an unknown singer/songwriter from New Jersey played an essential role in establishing Bruce Springsteen's credentials — there are those who suggest that without promotion from* Crawdaddy *and other rock magazines of the sort, CBS might have dumped the Boss before* Born to Run *ever came out. Williams, and the editor who followed him, Peter Knobler, used* Crawdaddy *to spread the word on Bruce. Crawdaddy also was the one rock magazine Springsteen said, at the time, that he always read.*

In 1973 and 1974, Williams followed the Springsteen tour for weeks working on a story for New Times *magazine. Researching the piece, he conducted an interview with Springsteen on October 13, 1974 less than a month after Max Weinberg and Roy Bittan joined the E Street Band. The interview was conducted the day after Bruce's infamous Princeton show and a week before Bruce would heat up the Passiac Capitol Theater with the first of his many legendary shows there. Williams interviewed Bruce one evening in Bruce's apartment in Long Branch — Max Weinberg was also there in the background and can be heard pounding his drum sticks on a chair throughout the entire interview.*

Springsteen was still writing most of the songs that would eventually appear on Born to Run *at the time of the interview. He was still working on the lyrics to "Jungleland," and Williams remembers writing down the lyrics for Dave Marsh, who at the time had just gotten into Bruce and was awaiting the new album.*

Williams' interview, however, was never used by New Times *— they first put it off because they "weren't sure anybody would be interested in Bruce," Williams says. Soon after* New Times *folded. Williams did write a piece on Bruce for* Gallery, *a skin magazine, which CBS liked enough they sent out xeroxes with the script cover album. He also penned a story in the* Soho Weekly News *titled "You Don't Know Him, But You Will. . . ."*

The bulk of Williams' interview was never used anywhere and it sat on a cassette tape for 14 years. He resurrected it recently and used excerpts from it in a new book The Map, Rediscovering Rock and Roll (A Journey) *to be published by And Books in May of this year. He gave* Backstreets *permission to reproduce the entire interview and it follows. Williams' other books include* Das Energi, Outlaw Blues *and* Remember Your Essence. *He is currently working on a major survey of the music of Bob Dylan.*

Photographs by James Shive from a 1974 New Jersey show two weeks before this interview took place.

Paul Williams: *What Dylan influenced you musically?*

Bruce Springsteen: In 1968 I was

(Continued on next page)

THE LOST BRUCE SPRINGSTEEN INTERVIEW

BY PAUL WILLIAMS

"Usually we won't play any place over 3,000 — that's the highest we want to do. We don't want to get any bigger. And that's even too big."

"Like look at us: We've been going for two years and the second record is at 70,000. That's nothing. That really is nothing. That's zero."

(Continued from previous page)

into *John Wesley Harding*. I never listened to anything after *John Wesley Harding*. I listened to *Bringing it All Back Home, Highway 61, Blonde on Blonde*. That's it. I never had his early albums and to this day I don't have them and I never had his later albums. I might have heard them once though. There was only a short period of time when I related, there was only that period when he was important to me, you know, where he was giving me what I needed. That was it.

PW: *That was really true for a lot of people.*

BS: Yeah, it was the big three. I never was really into him until I heard "Like a Rolling Stone" on the radio, because it was a hit. FM radio at the time was just beginning, but even if there was no FM at the time, I never had an FM radio. In 1965 I was like 15 and there were no kids 15 who were into folk music. There had been a folk boom but it was generally a college thing. There was really no way of knowing because AM radio was really an incredible must in those days. The one thing I dug about those albums was — I was never really into the folk or acoustic music thing — I dug the sound. Before I listened to what was happening in the song, you had the chorus and you had the band and, it had incredible sound and that was what got me.

PW: *What about the Stones?*

BS: Yeah, I was into the Stones. I dug the first few Stones albums, the first three or four maybe. After that I haven't heard any of it lately except the singles, "Tumbling Dice" and stuff like that — it was great. There was *December's Children* and *Aftermath* . . .

PW: Between the Buttons . . .

BS: *Between the Buttons* was when I started to lose contact with the Stones. It was right around there. What came after *Between the Buttons?*

PW: Their Satanic Majesties, Let it Bleed . . .

BS: See I never had a record player for years and years. It was a space from when my parents moved out west and I started to live by myself, from when I was 17 until I was 24, and I never had a record player. So it was like I never heard any albums that came out after, like '67 (*laughs hysterically*). And I was never a social person who went over to other peoples' house and got loaded and listened to records — I never did that. And I didn't have an FM radio so I never heard anything. From that time on, from around '67, until just recently when I got a record player. I lived with Diane and she had an old beat-up one that only old records sounded good on. So that's all I played. Those old Fats Domino records, they sounded great on it. If they were trashed they sounded terrific. A lot of those acts lost what was important after they could really be heard — it just didn't hold. They didn't seem to be able to go further and further. They made their statement. They'd make the same statement every record basically without elaborating that much on it.

PW: *How about the Yardbirds. Did you listen to them?*

BS: Oh, yeah. I listened to the Yardbirds' first two albums. And the Zombies, all those groups. And Them.

PW: *That's funny for the people who talk about your Van Morrison influence, that it really came from the Them records.*

BS: Yeah, that was the stuff I like. There's some great stuff on those records. When he was doing stuff like "Out-A-Sight James Brown."

PW: *But mostly your contact has been through jukeboxes and AM radio?*

BS: I guess, yeah. I stopped listening to AM radio, too, because it got really trashy and I didn't have a car. I got a classic example right here (*reaches down and picks up a record*). You've got your Andy Camp (?) records.

PW: *And you've got stuff like "The Night Chicago Died." Those are the same guys who wrote "Don't be a Hero."*

BS: Oh, God. If somebody shot those guys there's not a jury in the land, there's not a jury in the land that would find them guilty. (*Laughs*)

PW: *But it was like that in the early '60s prior to the Beach Boys.*

BS: Yeah, a wasteland.

PW: *Yeah, poetry in motion. But maybe there's hope. It's all cyclical. I sometimes wonder, though, if what the record business is like these days could stop things from happening. I mean at least on the radio.*

BS: Only to a certain degree. I don't want to get into specifics because I know some things that have been done to me. I don't want to sound like — I don't want to whine — but at least to a degree they can't stop you from going out there and playing every night. They can't stop you from being good if you've got it. They *can* keep it off the radio. They *can* make sure it gets little airplay, or no airplay, which, really, it hurts you.

Like look at us: We've been going for two years and the second record is at 70,000. That's nothing. That really is nothing. That's zero. It depends on who they're dealing with, who they're messing with. It depends on the person. It's like anything — some people can be stopped and other people can't be stopped. It's just like me — I can't stop, they can't make me stop ever, because I can't stop. It's like once you stop that's it — I don't know what I'd do. But it's like that though — if you're dealing with people who say, "Ah hell, I gotta go back to hanging wallpaper," or who say "ah, I'm gonna go back to college and forget this stuff," — that's what people always say — "I don't know if I want to play or if I want to get married." If you have to decide, then the answer is don't do it. If you have a choice, then the answer is no. I like to use the term "the record company" because they always get painted as the bad guys. But the pressures of the business are powerless in the face of what is real.

PW: *It's like what happens when they push you to make a hit single. Then you get a hit and they push you to go on the*

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road because now you can make $10,000 a night and you might only be able to make $10 a night five years from now. It happens to a lot of people, most people. Then you get out on the road and you can't write anymore and then you can't figure out what the hell else is happening besides.

BS: What happens is there are certain realities that force you into things right now. We got a band; we got a blue bus; we got a sound man; we got an office in New York. Those are the sort of things that influence my decisions. We have to play, because if we don't, everything falls apart. We don't make any money off records. We have to go out and play every week, as much as we can. If not, nobody gets paid. In order to maintain and raise the quality of what we're doing, we gotta play all the time.

PW: *At this point you're on salary?*

BS: Yeah.

PW: *And is that it? Does everything else go back into it?*

BS: Everything else pays for the blue bus and everything else.

PW: *And you got debts I bet?*

BS: Oh, we owe like a mint.

PW: *Some people don't realize that the economic remuneration at this point is like working in an office.*

BS: At best. Diane came in and said "Oh this is terrific I just got a raise working at my newspaper job in Boston." She said, "Now I'll be getting this much." And I realized that was how much I was making. There's no money saved at all. You can't sell 80,000 records and have any money saved. Unless you're totally by yourself and you're your own manager. Then you can make a thousand dollars and stick it all in your own pocket and go home and put some in the bank. But when you're trying to do what we're trying to do there's no way.

PW: *The thing that bothers me, that you seem to have gotten around, is that there seems to be no where to play except big arenas, new acts or old acts.*

BS: What you gotta do, is like . . . I did the Chicago tour. I did that tour because I had never played big places. And I said I ain't gonna say no because I don't know what they're like. So we went and played it, about 14 nights in a row. I went crazy — I went insane during that tour. It was the worst state of mind I've ever been in I think, and just because of the playing conditions for our band. The best part of the tour was the guys in Chicago — they are great guys. They are really, really real. But I couldn't play those big places. It had nothing to do with anything but I couldn't do it. It had nothing to do with anything that had anything to do with me, those big arenas. So I won't go to those places again. That was it. Usually we won't play any place over 3,000 — that's the highest we want to do. We don't want to get any bigger. And that's even too big.

PW: *The challenge comes when you get more popular, which is inevitable.*

BS: But there's no way. I'm always disappointed in acts that go out and play those places. I don't know how the band can go out and play like that. I don't know how Joni Mitchell can do it. You can't. You can't effectively do it.

PW: *But then there's the Who. They announce they're playing Madison Square Garden and it sells out in an hour. So I'd guess they'd have to book a week, a whole week.*

BS: You gotta do that. And if you get that big you gotta realize that some people who want to see you ain't gonna see you. I'm not in that position and I don't know if I'll ever be in that position. All I know is that those big coliseums ain't where it's supposed to be. There's always something else going on all over the room. You go to the back row, you can't see the stage, talk about what's on it. You see a blot of light. You better bring your binocs.

PW: *I guess people go for the event.*

BS: What happens is you go to those places and it turns into something else that it ain't. It becomes an event. It's hard to play. That's where everybody is playing though. I don't know how they do it. I don't know what people expect you to do in a place like that. Especially our band — it would be impossible to reach out there the way we try to do. Forget it!

PW: *Listen, I got the word from somebody in New York that you're a real sex star now.*

BS: Who?

PW: *Well, a girl who works at the newspaper. She's 26. I guess 26-year-old women haven't found anything for years that they could get off on.*

BS *(very interested):* That's interesting.

PW: *And like pow, they went to your show at the Bottom Line and Schaffer and it's natural because it's all part of the thing. It was a big thrill for them.*

BS: Well, we do some pretty heavy things on stage sometimes. There's lots of different currents, lots of different types of energy going on in each song and that current is very strong. But that's interesting.

PW: *I tried to get her to describe why. I made notes as she was talking over the phone. She said it's like "he knows that you know that he knows what he's doing." She said certain circles are really aware of what a joke it is because it's done really totally seriously. But she also says she'll sit there and laugh her ass off.*

BS: There's so many different conflicts and tensions going on in each tune. It can affect people in totally different ways. That's what a lot of the act is based on — it's setting up certain conflicts and tensions. We're going for the moment and then, there'll be no . . . release.

PW: *And you'll say, "we'll be back next time."*

BS: Really. And that's the way this life is. Next, next, next, next. No matter how heavy one thing hits you, no matter how intense any experience is, there's always like, next. And that's the way some things we do are

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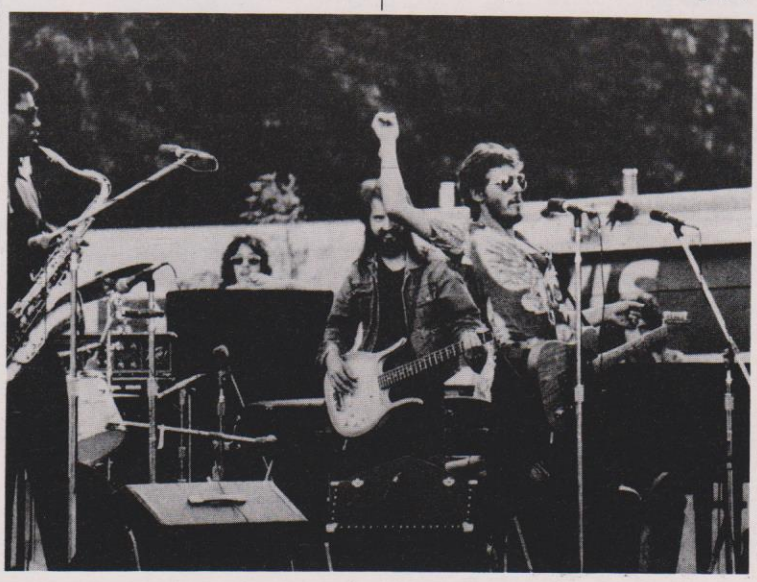

THE LOST BRUCE SPRINGSTEEN INTERVIEW

BY PAUL WILLIAMS

"I can't stop, they can't make me stop ever, because I can't stop. It's like once you stop that's it — I don't know what I'd do."

"I started to live by myself, from when I was 17 until I was 24, and I never had a record player. So it was like I never heard any albums that came out after '67."

THE LOST BRUCE SPRINGSTEEN INTERVIEW

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"And if you get that big you gotta realize that some people who want to see you ain't gonna see you. I'm not in that position and I don't know if I'll ever be in that position. All I know is that those big coliseums ain't where it's supposed to be."

"We don't make any money off records. We have to go out and play every week, as much as we can. If not, nobody gets paid."

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structured, for there never to be any resolve, for there never to be a way out, or an answer, or a way in, anything! It's like a constant motion in a circle.

PW: *And the two-hour sets are a manifestation of that, needing room to build?*

BS: That's a lot. Right now that's the utmost amount we could ever do. It could work better than it's been. It's just a question of finding the right spot for everything, where things make more sense than other things, what's just the right place. When we were playing the Bottom Line we'd do an hour and a half. And those were long. We'd do an oldie, we'd do "Saint in the City," we'd do "Jungleland," we'd do "Kitty's Back," we'd do "New York City," we'd do "Rosalita," sometimes. We'd do like ten things. Now we're doing like . . . one . . . two . . . we're doing "Lost in the Flood," we haven't been doing that . . . we're doing that new song "She's the One" and a few other things. We're going about two hours. I think the longest we did was Avery Fisher which was about two-twenty.

PW: *Most acts will do that with an intermission.*

BS: An intermission might be a smart idea just because it will set up a reference point where people can collect their thoughts. At clubs I never expect people to order alcohol because they're too tired. I know I'm pooped, I figure they're dead. There's outlets for a lot of different things in our shows, a lot of different emotions. It runs the gamut, from violence to anything. It runs through lots of different outlets. We try to make people as close to it as they want to get.

PW: *There are a couple of songs on the first album, "Growin' Up," and "For You" that are more personal.*

BS: Well we were doing "For You" for a while with the new band a few weeks ago but there's just no time. You gotta realize there's just no time.

PW: *Also I feel the new songs have been more towards archetypes and away from . . .*

BS: Yeah to a degree. I think what happened is I'm using a slightly different language to express the same thing. The songs haven't gotten any less personal — probably just more and more.

PW: *They're not as first personal. On those songs on the first record you identified with the singer.*

BS: I find that if it gets too personal, people get too high. So you've got to use this second person. I tend to be more direct. I'm just getting down there you know. I think it gets harder to do if you want to continue reaching out there, if you don't want to fall back and play it safe.

PW: *I like "Jungleland" a lot.*

BS: That's been coming along. There's a verse that's not really finished. It goes . . . there's a chorus that goes . . . "The streets alive with tough kid jets in nova light machines."

PW: *Tough kids in nova light machines?*

BS: "Boys flash guitars like bayonnets, and rip holes in their jeans. The hungry and the hunted, explode into rock 'n' roll bands, that face off against each other in the street, down in jungleland."

Then the band plays. And what goes next . . . uh . . . I think the next part is the slow part. It goes "beneath the city, two hearts beat, soul engines warm and tender, in a bedroom locked, silent whispers soft refusal and then surrender. In the tunnel machine, the rat chases his dreams on on a forever lasting night. 'Til the barefoot girl brings him to bed, shakes her head and with a sigh turns out the light."

PW: *Tunnel Machines?*

BS: Yeah. (*sings/talks*) "Outside the street's on fire in a real death waltz, between what's flesh and what's fantasy. The poets down here don't write nothing at all, they just sit back and let it all be. In the quick of the night, they reach for their moment and try to make an honest stand. But they wind up wounded and not even dead. Tonight in jungleland." Those are some of the words. There's a new verse and some that's not done, but that's the slow part.

PW: *"In the quick of the night they reach for their moment."*

BS: Yeah. That's it.

PW: *Jungleland. That makes a nice title. It's a nice word.*

BS: Yeah, it resolves.

PW: *You could call the whole album that because it fits all your songs.*

BS: I thought of that. I'm thinking of titles for the next album, that was my initial thought. That's one of them.

PW: *It fits. It makes sense.*

BS: Yeah, but I usually change them. I work a lot on the lyrics before we record a song. I get self-conscious about them. So I change them. It's the same with a lot of the old songs. I notice them so even on some of the old songs I add new bits. There's a bit on "E Street" and that one on "New York City." It's done differently.

PW: *And I like the violin.*

BS: Yeah, it's great.

PW: *Well, I better call a taxi.*

BS: Yeah, what time is it?

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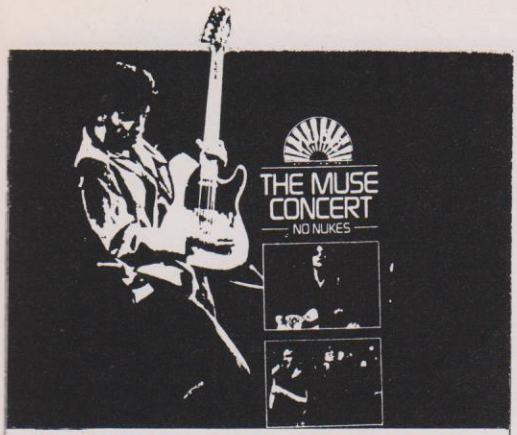

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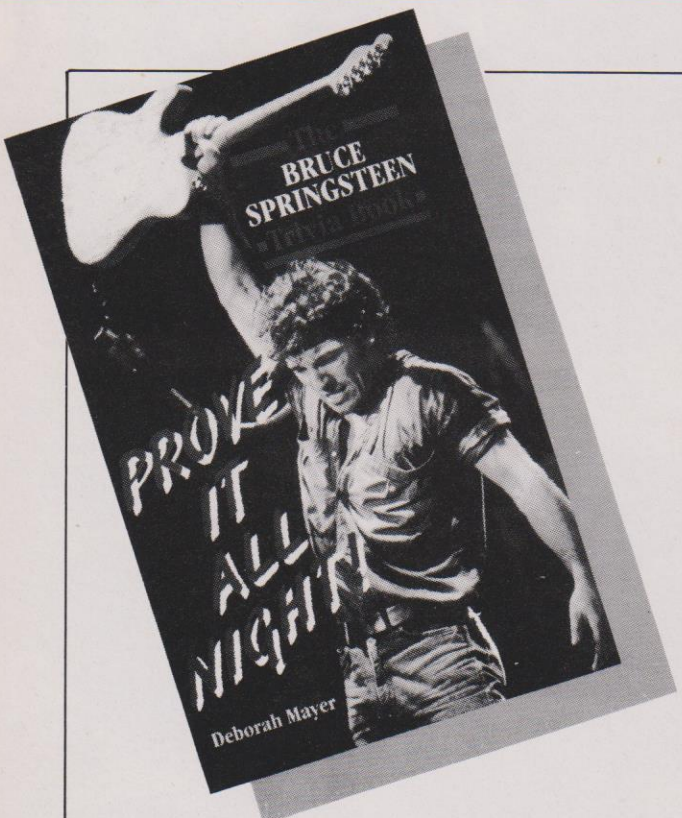

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'88

By Robert Santelli

The new blood on the Jersey Shore scene

According to one recent estimate, there are more than 200 legitimate bands on the Jersey Shore today. Some local booking agents say such an estimate is too conservative — they think the number is more like 250.

The exact tally is really not that important. Whatever the figure, you get the picture: there is an incredibly large number of bands who call the Jersey Shore home and who hope one day to follow in the footsteps of John Eddie, Glen Burtnick, Southside Johnny, Little Steven, Jon Bon Jovi, and, of course, Bruce Springsteen.

Which bands are the best of the bunch? Certainly veteran outfits like Cats on a Smooth Surface, LaBamba and the Hubcaps, and the Fairlanes rank high on that list. But this year there are a number of new names that are worth remembering. These groups all possess the potential to one day land a major recording contract and expand their fan support base far beyond the Jersey Shore.

So, here are eight bands for '88. Together, they represent the future of rock 'n' roll on the Jersey Shore.

ADRIAN DODZ

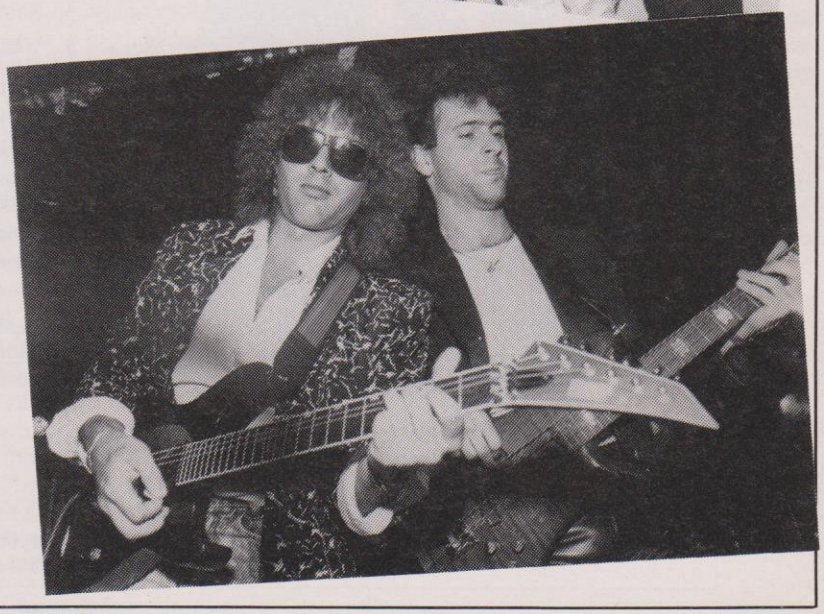
This hard rock quartet already has record company interest and should wind up with a record deal before the start of summer. With the exception of lead singer Freddie Dodds (no relation to Adrian), all the band members logged time in previous Shore bands. Bass player Hal Selzer was with the Doors' tribute band, Crystal Ship. Guitarist John Bushnell played with Bricks Motar, and drummer Joey Nevolo was once a member of Phantom's Opera. Nevolo took Tico Torres' place in Phantom's Opera when Torres joined Bon Jovi.

Of all the slick and sassy Bon Jovi-influenced bands that are currently sprouting up at the Shore, Adrian Dodz is the one band that has done the most to develop its own sound and stage delivery. Its future is indeed bright.

BOBBY BANDIERA

Bobby Bandiera is no newcomer to the Shore music scene. Before joining Southside Johnny and the Jukes three years ago, he played with a number of local bands, including LaBamba and the Hubcaps. At one time he was considered a possible replacement for Miami Steve in the E Street Band.

Bandiera has what it takes to score big in the rock sweepstakes: good looks, a warm and sexy stage presence, a great guitar sound, a raspy, street-wise voice, and solid original songs. Recently he signed a recording contract with Turnpike Records. But expect bigger and better things from Bandiera than an album on a small indie label. In short, Bandiera is oozing with star potential.



BYSTANDER

Recently, the *Asbury Park Press* called Bystander the best unsigned rock band on the Jersey Shore in 1987. The group has been around forever (actually, since 1977), but it's been only in the last year or so that it switched from a cover band to one which does originals. Bystander's self-financed album, *Not So Inno-*

DEBRA L. ROTHENBERG PHOTOS

cent, was one of the best to come out of the Shore last year. Not surprisingly, the group has a large following, and like Adrian Dodz, owns a lion's share of the local mainstream rock crowd.

JAMES DEELY AND THE VALIANTS

This Springsteen-influenced South Shore band made its name playing to summer crowds on Long Beach Island, a popular resort north of Atlantic City. Deely is a captivating, often intense performer. At times he reminds one of John Eddie. Few bands these days possess a sound that has definite links with the golden days of Asbury Park and the R&B-soaked rock associated with it. Deely is an exception. With the right production and manager, Deely could go far.

LANCE LARSON AND THE HEAT

Lance Larson has had more bands than he cares to recall. His biggest success, prior to the Heat, was the Lord Gunner Group. Longtime Shore music fans will remember the band as the one which got the highest marks on the *Sounds of Asbury Park* LP, now a true collector's item. But the Heat is hot, too. Larson seems to have carved out a second chance to make it in the music biz. Time will tell if he takes it or breaks it.

SINOPOLI

Yes, there are heavy metal bands on the Jersey Shore: Good news for some, bad news for others. Thanks to bands like Sinopoli, many South Shore music fans under 21 and still in high school see Sinopoli as the next big thing. If Sinopoli takes a cue from anyone, it's Kiss. At least it's not interested in Satan-styled messages of death and despair, violence and overt sexism. Sinopoli's success might help prove what a few local music observers have been saying of late: There is a whole new breed of young bands on the rise at the Shore that are closer in sound, spirit, and substance to Bon Jovi than to Bruce. The times, they are a changin'.

MIKE WELLS

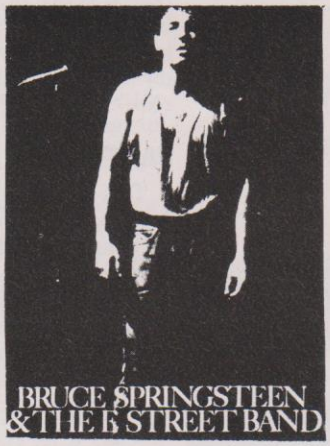
Mike Wells has been Garry Tallent's special project ever since the singer-songwriter came to him at Shorefire Recording Studio with a delightful batch of tunes last year. Many of them sounded like an innocent cross between Buddy Holly and Bobby Fuller. Wells might be the best young songwriter on the Shore. His material is almost always cleverly penned, full of hooks, and fueled with an instantly likeable pop passion. With Tallent's help, Wells could be the brightest of the bright stars on the Shore scene in 1988.

ZYRIS (NOT PICTURED)

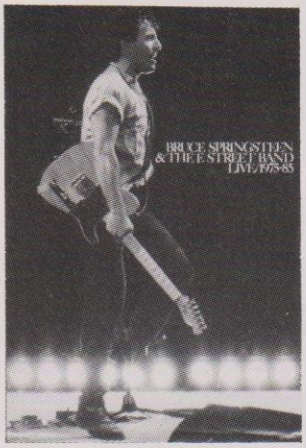
Zyris started out as a mostly metal band a few years ago. But when its flashy guitarist, Zak Wylant, joined Ozzy Osbourne's band last summer, Zyris moved more mainstream. Already more than one major label has taken a good, hard look at the band. Zyris' tight, richly woven harmonies that are set against a potent hard rock backdrop gives the group a rather distinct sound. Lead singer Johnny Iacoves is a real character and crowd pleaser.

WP #5: 25"by37" 4 shots. **$8**

NOT PICTURED WP #7: Giant 62"by20" door poster of Live cover. Life-size. **$10**



WP #6: 25"by37" Sexy shot. **$8**



WP #8: 25"by37" Live cover. **$8**

WP #2: 24"by36" Flag shot. **$10**

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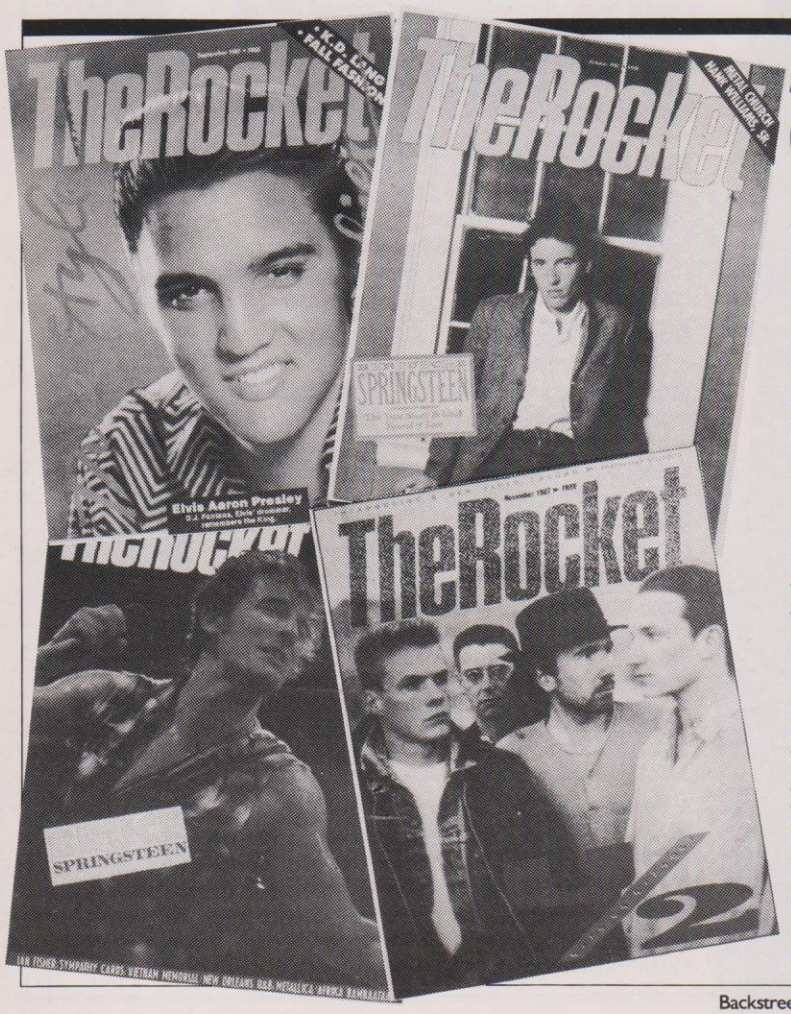
WP #1: 24"by36" Butt shot. **$10**



As Shakespeare say, "Is you or is you not a rocker?"

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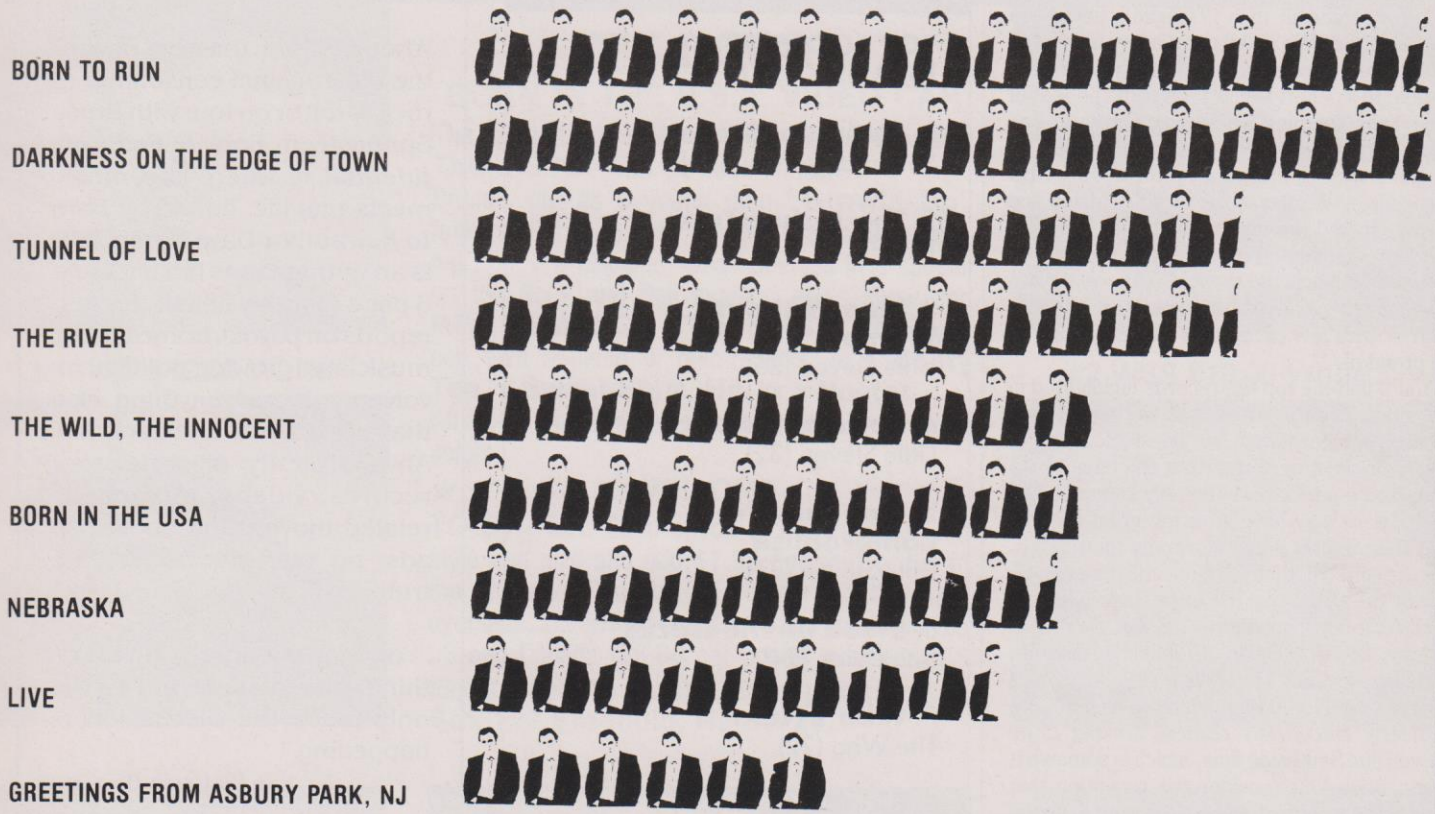
Edited and designed by many of the same writers that bring you **Backstreets, The Rocket** focuses on up-and-coming acts from the Northwest (which is now one of the musical hotbeds of the nation these days) and from the world. Raved about in such publications as the **Columbia Journalism Review** and **Print, The Rocket** also features unique features written by nationally-acclaimed writers, done in a style that best befits a rock 'n' roll magazine. Though available free in Seattle, **The Rocket** is now available by subscription to music fans nationwide. Twelve monthly issues are only $12 in the US ($17 for first class service and for Canadian subscribers or $32 for overseas airmail subs, US funds only) and your satisfaction is guaranteed or your money back. Send your check or money order to **The Rocket,** 2028 Fifth Avenue, Seattle, WA 98121 and we'll start you off with the latest issue and send you a year's worth of the best indie rock magazine in the US. Because if you're going to stand up and be proud to call yourself a rocker, you'll want to subscribe to the only music magazine in the US for rockers only: **The Rocket.**

Contest

'Born to Run' picked top Springsteen LP



Almost every reader who entered our recent "Rate Bruce's Nine Albums" contest also added at least one comment to their list and that comment was on how hard the list was to compile. Many entrants noted that picking the first three was easy but beyond that it became very difficult. Some said the very idea was unfair since all of Springsteen's albums would rate a perfect ten in their book.

What we had asked readers to do was rate from nine to one (with nine being the best score and one being the worst) all of Bruce Springsteen's CBS albums. We received over 300 entries, entered them into the new computer Bobby Jean, and had her spit out the data several different ways. Though the contest was supposed to end in March, we pulled the plug on Feb. 1 since we already had a large sampling.

The winner was *Born to Run*, though only by a nose as it beat out *Darkness*. *Darkness* actually was the only record that received no last place votes whatsoever which clearly helped its cause. Statistically *Darkness* and *Born to Run* tied when considering the sampling size.

That a brand new album would rate third in the entire Springsteen discography was a real surprise and shows just what a special album *Tunnel of Love* really is. It probably benefited by being fresh on people's minds, though it did garner only six least favorite points, meaning that very few people dislike what they've heard.

The River also scored surprisingly high considering that it is the one post-*Born to Run* record that received mixed critical reviews. *The Wild, The Innocent* seemed to have both a high number of supporters and a high number of detractors — it was a record that readers either loved or hated.

One particularly telling point was how badly both *Born in the USA* and *Live* did with readers: Though *Born in the USA* is the biggest selling of all Springsteen albums (and has sold more copies than *Darkness, Greetings, Nebraska, Wild,* and *The River* together!) it only rated 6th on the all-time list and a high 24 readers gave it a last place finish.

Finally, before we compiled the results we also asked three of *Backstreets'* editors their picks and rankings (incidentally these weren't included in the overall ratings). And even among us there are considerable differences at least in the top choices. Mary Schuh listed the albums in order of preference as BTR; NE; TOFL; WI; GR; RI; DA; BUSA; and Live. Charles Cross' picks were DA; WI; NE; BTR; RI; TOFL; GR; BUSA; and Live. Erik Flannigan's picks were DA; BTR; RI; TOFL; NE; WI; GR; BUSA; and Live.

ALBUM	*Total Votes*	*First Place Votes*	*Last Place Votes*	*Percentage*
1. Born to Run	**2031**	**84**	**9**	**15.6%**
2. Darkness on the Edge of Town	**2025**	**75**	**0**	**15.6%**
3. Tunnel of Love	**1623**	**27**	**6**	**12.5%**
4. The River	**1608**	**27**	**15**	**12.4%**
5. The Wild, The Innocent	**1305**	**24**	**27**	**10.0%**
6. Born in the USA	**1269**	**12**	**24**	**9.8%**
7. Nebraska	**1221**	**9**	**57**	**9.4%**
8. Live	**1131**	**21**	**57**	**8.7%**
9. Greetings From Asbury Park, NJ	**792**	**6**	**90**	**6.0%**

Contest

Southside tops desert discs

Our desert island contest was a hit—even a bigger hit than "Gilligan's Island" in reruns. We asked our readers to send us a postcard marking the ten records they'd want to take to a desert island and spend the rest of their lives listening to. We did throw in one snag, though — the island would already be supplied with all of Bruce Springsteen's CBS recordings. We got close to 400 entries and they reflected the diverse and wide range of readers we have. What we were most impressed with was the thought readers put into this and the quality of the lists they came up with — with few exceptions these are lists to be proud of.

You'll find the top ten records highlighted in the sidebar to this story with the appropriate number of votes noted. We also decided to run a tally on what performer got the most votes since some performers (notably someone like Bob Dylan) may have so many great records that their impact is not shown by the top ten. The results of that did, for the most part, mirror the album results: Little Steven led the pack with 90; followed by U2, 88; Southside Johnny, 84; Bob Dylan 70; The Beatles, 60; Elvis Presley, 58; The Rolling Stones, 56; Nils Lofgren, 54; Neil Young, 36; and The Who, 25.

Clearly *Backstreets* readers are big Little Steven and Southside fans, which is somewhat ironic when you consider the reception that both of these performers have gotten from the general public. Though both of their recent records were commercial bombs for the most part, almost a third of our readers who responded indicated they would pick one of these albums to live with for the rest of their lives. So to Steven and Johnny, let this be a lesson that sometimes even records that don't sell in the millions have a great and lasting impact (at least with our readers). This poll should also serve as a suggestion to the record companies involved as to which CDs would be best received.

There were over 500 different albums picked by readers and some were quite interesting. A handful of readers did pick Springsteen bootlegs (we just said the island had Bruce's CBS records) and the top boot was clearly "All Those Years." There were also several records that seemed to stand out even though they didn't make it in the top ten including Meatloaf, *Bat Out of Hell* (13); Steve Earle, *Guitar Town* (12); Neil Young, *Life* (8); Bon Jovi, *Slippery When Wet* (8); and Lone Justice, *Lone Justice* (8). These are records that for the most part have not been critically acclaimed though our readers found them noteworthy.

There are also some picks that did make us question the taste of a few readers (but, hell, everyone is entitled to their own taste). The following are LPs that have never made their way onto the *Backstreets* Jukebox but nonetheless made their way on to certain reader's desert island: Bruce Springstone, "Take Me Out to the Ball Game,"; Neil Diamond, *Hot August Night;* Rush, *2112;* Van Halen, *Women and Children First;* Motley Crue, *Girls, Girls, Girls;* Michael Jackson, *Thriller;* Deep Purple, *Made in Japan*; and even Ratt, *Dancing Under Cover* (though it must be noted that the person who picked Ratt did write "honest" next to the pick).

Stacy Mason of Ft. Worth, TX won the lottery part of the contest, winning a new *Backstreets* Super Sweatshirt for her effort. Ten other lucky entrants were also picked out at random winning *Backstreets* t-shirts. Stacy's picks, incidentally, included six of the overall top ten.

TOP 10 DESERT ISLAND DISCS

1. **Hearts of Stone**
Southside Johnny (38)

2. **The Joshua Tree**
U2 (37)

3. **Men Without Women**
Little Steven (36)

4. **Voice of America**
Little Steven (32)

5. **Freedom, No Compromise**
Little Steven (31)

6. **Blood on the Tracks**
Bob Dylan (24)

7. **Who's Next**
The Who (22)

8. **Blonde on Blonde**
Bob Dylan (21)

9. **Chronicle**
CCR (20)

10. **Abbey Road**
The Beatles (20)

The next ten: Pink Floyd, *Dark Side of the Moon* (18); Bob Dylan, *Biograph* (17); Bob Dylan, *Highway 61 Revisited* (16); Elvis Presley, *Top Ten Hits* (16); John Eddie, *John Eddie* (16); U2, *War* (15); Southside Johnny, *At Least We Got Shoes* (15); The Beatles, *Sgt. Pepper's* (14); Neil Young, *Decade* (14); The Rolling Stones, *Exile on Main Street* (14).

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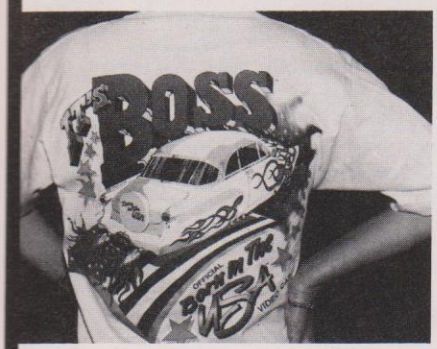

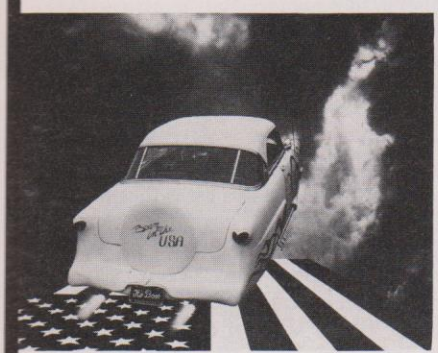

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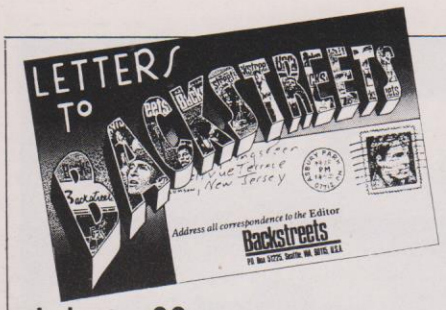

Johnny 99

Dear Editor:

I subscribe to *Backstreets* and I enjoy reading it to a certain extent. I enjoy the articles on Bruce and on members of the E Street Band, past and present, and I enjoy reading about people associated with Bruce like John Eddie, Gary US Bonds, etc. But I fail to understand why you print numerous and lengthy articles on such people as John Cougar Mellencamp, Billy Chinnock, Glen Burtnick and numerous other people who, in my opinion, have nothing to do with Bruce or his music.

I also feel that your regular "Hot 99" list is an insult to my and many other people's intelligence. I fail to understand what this list has to do with Bruce. In my opinion it is a waste of space in your magazine that could be intelligently used by printing pictures of Bruce that I as a fan would like to see more of.

Finally, I believe that it is in your readers best interest to advise you to refrain from printing rumors. People depend on your magazine for the truth and I would hope you would find out the facts before you print any information, such as tour information.

Debbie Morgan
Olean, NY

Born to Run

Dear Editor:

Thanks for a great magazine. I'm writing so other Bruce Tramps can hear from me. I'm 17 years old and I'm a Turkish girl who loves Bruce. He isn't as popular here as Madonna or Bon Jovi. Here there's no TV shows, no real news, no releasing audio tapes, no singles and no LPs. Bruce didn't come to Turkey on any of his tours so I'm unlucky. But I did not surrender and I will not surrender. I don't live on the New Jersey Turnpike but I'll do my best.

You can't imagine the pain I take for all this. But I get pleasure from it too so I love the pain in my own way. I want to tell all the other Bruce fans out there not to feel so bad, not to feel unlucky in their lives, because they must only imagine what mine is like in Turkey. I'm sure many of them have seen him alive and have good memories from that. So if all they do is think of my position, they should be happy for that alone.

My family worries about my attitude, because my love is growing up rapidly. All my habits, attitudes, subjects about him worry them. I'm wearing his style, walking like he does and doing everything like he does. I may say I'm proudly living for him because I was born to love him. My friends have named me "Bruce Nun" and they say he's too old for me. My marks are even getting low because I think of him all the time. I look at my walls, full of Bruce pictures, and I cry for my terrible, hopeless future, my destiny, my position. I know he never needs my love, my urgency, but I can do nothing but love him. He's part of my own like a blood in my veins.

Please don't complain, you other Bruce Tramps, when things get bad, because you're so lucky to be able to live in your country. Don't you feel a greatness while you're wearing a Bruce t-shirt, buying a Bruce concert ticket, or seeing him alive in a concert arena? I might give my life away, die for doing them. While some of you see him perform, some of you meet or speak with him, I try to give everything away for a picture of him. And that's the difference between you and my destiny. If I were you, I'd be proud to live in a Bruce Country and to be a Bruce Tramp.

Well, life is hard in the place that I live in and it is too far away for him. But I will not surrender. Thanks for listening to me and if you give me a place in my mag I would like to hear from Bruce Tramps who are lucky enough to live in a Bruce Country.

Sebla Tekli
Gumuscusk, No. 49. Kusukyali
Istanbul, Turkey

(Editor's note: It is illegal in Turkey to own a rock 'n' roll record. A person caught with such material might be sent to prison for an undetermined sentence.)

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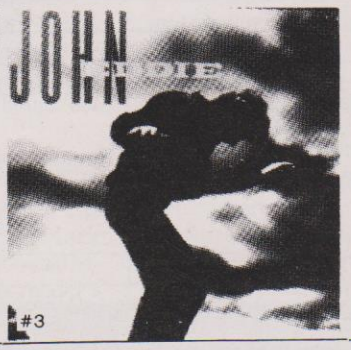

The Heat is On

Dear Editor:

I've enjoyed "Hot 99" since it first appeared in *Backstreets*. I realize this list is meant to be taken lightly. However, I have to express my disappointment in seeing "The Republican Party" listed. It doesn't take an especially discerning intellect to realize the Republican Party stands for the *opposite* of everything Bruce stands for (recall his response to Reagan's landslide on Nov. 5, 1980). Every political and social belief stated or implied by him is *liberal*, if not approaching socialistic.

This does not mean I would rather have seen "The Democratic Party" listed instead (though I am a Democrat). Bruce avoids backing political parties or candidates. *Backstreets* should follow his example.

Tom Reich
Addison, IL

Bobby Jean

Dear Editor:

About a year ago I sent a letter to you about how Bruce brought my best friend and I together. It was not a life or death letter about how he saved my life or my best friend's; but it was about how he somehow gave me the chance to get to know her better. You didn't publish

(Continued on next page)

(Continued from previous page)

my letter, probably because it wasn't a heart-warming or a death threatening story. Now my best friend has gone away to college and left me as a senior in high school. I have seen her only once in the time she has been away and I miss her dearly. I can honestly say that I believe the one thing that has kept us together is Bruce. Whenever I hear Bruce on the car radio or at home on the stereo I think of her and the great times we had together. Even though our friendship has somehow faded away I hope Bruce never does!

Cindy Harlow
Dallas, TX

Who's Number One?

Dear Editor:

Unfortunately, I somehow missed the invitation for readers to review *Tunnel of Love*, the letters regarding which appeared in the last *Backstreets* issue. So, indulge me one comment I must make.

The album is wonderfully refreshing, and provocative on a deeply personal level. Thematically, there's something there for each of us. The best album of 1987? Sorry. This year, Bruce must take a back seat to U2's *The Joshua Tree*. I bought the latter album seven months ago and I'm still mesmerized. And actually, I believe Bruce in this case would not mind finishing second.

Becky Greben
Wheatridge, CO

P.S. It is interesting to note that, with one or two exceptions, the pros and cons of the reader reviews were respectively divided between female and male. Is there some significance to that?

It's My Life

Dear Editor:

On December 5, 1987, my ultimate fantasy came true when I met Bruce Springsteen at the Stone Pony. He talked to a few people and then was standing right behind me at the bar. I was awestruck. I felt like one of those people when the Beatles first came over to the United States.

Bruce walked up behind me and I started talking to him but I didn't know what to say. He asked me where I was from, and I told him Sayreville. He asked me what I was doing all the way down here in Asbury Park and I said, "I came to see a guy named 'Springsteen,'" he laughed and let me buy him a beer and then shook my hand.

He played for an hour and fifteen minutes with a band called Cats On A Smooth Surface. This was the greatest night of my life.

David Bier
Sayreville, NJ

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

BOSS ROOTS

The story of Bruce's 82nd St. bus stop

Most of Bruce Springsteen's songs feature a mixture of real life and fantasy and fans find it challenging to trace the real life origins of many of his songs. Some, like "Darlington County" for example, have real life dimensions easy to find.

"Does This Bus Stop at 82nd Street?" is one of Springsteen's earliest tunes and like much of his material from that time, it does have a real life story — at least a story that we can infer (Bruce himself prefers not to speak to the origins of his songs). In the early '70s Springsteen lived in a surfboard factory on Sunset Avenue in Ocean, NJ, not far from Asbury Park. Nearby was a club called the Pandemonium Club where he occasionally played. Springsteen became friends with the people who ran the club (it has since burned to the ground) and in particular became friends with a couple who worked at the club but also had an apartment in New York City.

Around this time Springsteen began to write the songs that would eventually become the album *Greetings from Asbury Park, NJ*. Though he wrote most of the stuff at home, he did all of his studio work in New York and while in New York he needed a place to stay, not being able to afford the Hilton at that time. The couple allowed Bruce to stay at their apartment, which was on 82nd Street.

Big city living had its problems though, not the least of which — the story goes — was the couple's dog, who couldn't decide whether he liked this long-haired, bearded Springsteen fellow. If Bruce got up in the morning before the dog, things were fine and the dog accepted him as part of the household. But if Bruce, god forbid, slept late and the dog got up first, the dog would watch Springsteen and wait for any movement which he greeted ferociously since he didn't know who or what was moving.

Another problem for Bruce was simply getting around New York. Though Springsteen grew up less than an hour away from New York, the city still was foreign to him. To get around Springsteen took subways but figuring which subway went where when you were down in the subway hole wasn't easy, as anyone who has seen a New York subway system map can attest. Since the bus allowed him to see where he was going and to see the street signs, Springsteen ended up taking the bus regularly.

But even the buses in New York are confusing, even to veterans, and Springsteen eventually found himself waiting for a bus to pull over and then asking the driver, "Does this bus stop

at 82nd Street?" The line is rumored to have given rise to the song title wherein Bruce also explains some of the various sorts of people he met on his travels throughout New York.

—Allen Schery

Contest

Our last few contests have been extremely successful: Our readers seem to particularly enjoy picking their favorite songs or albums. With the Tunnel of Love Express approaching, we thought it would again be a good time to ask our readers to list the top ten songs they'd like to hear in concert that have infrequently or never been played live. By infrequently we mean the song could have only been played a half a dozen times on the *Born in the USA* tour (which obviously disqualifies "Glory Days"). By never played we're referring here to songs that Springsteen has written and has been known to have performed (at least in the studio) at least once. Infrequently played cover tunes are fine. We'd like readers to list their top ten picks for these infrequently played concert tunes, in order, with the top pick getting ten points, and the last pick getting only one point. All entries must be on a postcard to be considered and to be counted. And again, absolutely only one entry per person — your name and address must be on the postcard to enter and our computer does an excellent job of picking out any obvious duplicates. We'll compile the results, report on them in the next issue — so send in your postcards ASAP to have them count. As a prize, we'll randomly pull five winners from the lot and award them free *Backstreets* t-shirts. Send your picks to: Concert Favs, *Backstreets*, PO Box 51225, Seattle, WA 98115.

Classifieds

PERSONALS

BRUCE PENPALS WANTED: MS. NORIKO NAKAO, 1-427 Ogawacho, Kodaira-shi, Tokyo, 187, Japan.

BRUCE, NILS, & MIAMI FANS — LOVE TO HEAR from you. Rudi, 215 Norfolk Ave., Richmond Hill, Ontario L4C 2E1 Canada

BRUCE PENPALS WANTED WORLDWIDE. ROY Saunders, 538 Lakeside So., #301, Seattle, WA 98144.

WANTED: BRUCE PENPALS FROM ALL OVER THE world! Bobby Spressler, 418 Elm St., Kearny, NJ 07032.

BRUCE PENPALS WANTED FROM ALL OVER. STONY Yee, 101 E. 16th St., NY, NY 10003.

PENPALS. IF BRUCE IS YOUR DRUG, PLEASE WRITE Yvette De Donato, 180 Walnut St., Walden, NY 12586.

I CAN'T BELIEVE YOU GUYS STOPPED BY. THANKS Mark and Frank! Attention Tramps: Enjoy the upcoming blessed events and keep writing. Darren, 88 Terhune Ave., Jersey City, NJ 07305-2010.

DEAR PRISCILLA: LOOKING FORWARD TO SPEND- ing eternity with you. Love Frank.

HELLO! LOOKING TO CORRESPOND WITH FANS, collectors of Graham Parker, Mink DeVille, Michael Stanley Band. Tony Shramko, 32 Pine Road, Westford, MA 01886.

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BRUCE TAPES: YOUR LIST GETS MINE. ANDREW Cogdell, 224B. N. Anderson St., Morganton, NC 28655.

WANTED: BRUCE TAPES TO TRADE. ANDY Kessler, 6708 Boulevard of Champions, North Lauderdale, FL 33068.

AUSTRIAN BRUCE FAN WANTS TO TRADE WITH you. Bruce, Steven, Clarence, US Bonds, Southside, Cafferty, Mellencamp. Your list gets mine. Also looking for Southern rock. George, PO Box 271 A-1091 Vienna Austria, Europe.

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WANTED: TUNNEL TOUR TAPES. BECKY HUGHES, Box 466, Louisville, KY 40292.

WANTED TO BUY: ONE HIGH QUALITY AUDIO cassette or LP of Bruce's 12/31/80 Nassau Coliseum show. Write: Shawn, 2540 Ashford St., Philadelphia, PA 19153.

SPRINGSTEEN 1988 TOUR SHOWS TO TRADE. LOW generation only. Mark Pumm, PO Box 456, Athol Springs, NY 14010.

WANTED: TICKETS FOR US SPRINGSTEEN SHOWS. All correspondence welcome, especially fans interested in exchange trip to United Kingdom shows. Write: Geoff Spurr, 19 Prospect Road, Carlton, Nottingham, NG41LX, England.

WANTED: CBS RELEASED PROMO ONLY BOLO TYPE tie for the "Tunnel of Love" album that has a silver heart at the top. Also want "Tunnel of Love" tour jacket. Please write with price and availability. Tracy Reed, 600 East Pine St. #635, Seattle, WA 98102.

WANTED: PHOTOS FROM THE "TUNNEL OF LOVE" Tour Express for upcoming feature. Picture Editor, Backstreets, PO Box 51225, Seattle, WA 98115.

WANTED: TUNNEL OF LOVE CONCERT TICKETS. Tri-state area only. Top dollars for top seats! Michelle. (718) 762-8846 evenings only.

TRADE MAGAZINES, SHOWS (OVER 250). WANTS more Bruce 1978, low generations, SSJ, Petty, others. Kiefer, Frank, 12 Rue Jules Guesde, 92120 Montrouge, France.

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SERIOUS COLLECTOR TRADES/SELLS, RARE records/tapes. Antonio Giannetto, Via Cagliari, 56, 95127 Catania, Italy.

WANTED: BRUCE TAPES TO TRADE. ANY SIZE LIST welcome. Bill Maloney, 103 Oak St., Harrison, NY 10528.

SPRINGSTEEN AUDIO/VIDEO TO TRADE. SASE gets my current auction list. Kim Gillespie, 949 Colony Dr., Eire, PA 16505.

TRADE RARE BRUCE AND OTHER VIDEOS. NOBUKI, Arai, 4-17-15, Higashicho, Musashino, Tokyo, 180 Japan.

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FOR SALE: THE OCTOBER 1987 ISSUE OF THE Rocket magazine featuring a gorgeous Lynn Goldsmith cover and a feature review of "Tunnel of Love," written by Charles R. Cross. Cover alone makes it an essential Bruce magazine. Price is $5 postpaid US ($6 overseas). Send to: The Rocket Magazine, 2028 Fifth Avenue, Seattle, WA 98121.

PINK CADILLAC BIRTHDAY CARDS. THE ONLY birthday card for Springsteen fans. Only $2. T. Lanham, PO Box 11374, Cleveland, OH 44111.

PHOTOS OF BRUCE, E STREET BAND (PAST AND present), recent candids of Little Steven, Max & Nils, Beaver Brown, John Eddie, Southside, Jukes, Bon Jovi, Glen Burtnick, much more. SASE for details to: Rockphotos, PO Box 232, Lavallette, NJ 08375. Europe — $1.00 for details.

SELLOUT! 5,000 DIFFERENT ORIGINAL CLOSE-UP photos: b&w 11x14s, $3; b&w 8x10s $2; color 8x10s $4; color 3x5s $1; b&w 3x5s .50; negatives, slides. Off/onstage. Old/new. Postal MOs only. L.S.A.S.E. Nancy, Box 610, Wauna, WA 98395.

SERIOUS AND LONGTIME SPRINGSTEEN COLLEC- tor in process of liquidating entire Bruce collection. New list of promos, Euro LPs, live discs and other essential collectibles. Send legal sized SASE with two stamps for complete list of items. Though I hate to sell my records, I'd rather see the upcoming shows! Tracy Reed, 600 E. Pine #635, Seattle, WA 98102.

FOR AUCTION: BOTTOM LINE POSTER 29x23, ON white glossy stock, mb$30; Penthouse poster press rock superstars 36x22 with article on Bruce, mb$15; Relix, Vol. 8 #4, nice cover of Bruce and Clarence on stage, rare book, mb$10. Send to Jackie Probst, PO Box 388, Smithtown, NY 11787.

ROCK 'N' ROLL BOOKS AND MAGAZINE CATALOG. Free. All brand-new condition, many out of print and unavailable elsewhere. Many Bruce titles. Rock, pop, rhythm 'n' blues, price guides, discographies. Hundreds of titles. Music Book Enz, PO Box 60, Randolph, MA 02368.

SELLING COLLECTION. ALL BOSS GOODIES/MINT import live LPs. High quality sound. Color covers. Send SASE for list. PO Box 15103, Mpls, MN 55415.

FOR SALE: VARIOUS BRUCE SHIRTS. SASE FOR details. C. Wright, 5303 Miles, Oakland, CA 94618.

BUMPERSTICKERS! "I'D RATHER BE BRUCE-ING," B&W, sneaker logo, $1 each; cash and SASE to: Just Bruce, PO Box 290027, Brooklyn, NY 11229-001.

RARE MEXICAN RED VINYL " DANCING IN THE Dark," 12-inch single — $17, postpaid (USA). Send SASE/IRC for complete Springsteen list and/or list of other artists available (over 10,000 items in stock). Neat Neat Neat Records, 1216 Confederate Circle, Monroeville, AL 36460.

BON JOVI FANS: CHECK OUT BON JOVI ROCKS, THE fanzine for Bon Jovi fans. A donation of $4 gets you the quarterly newsletter, while for $7 you also get photo stationery too. Essential for all Bon Jovi fans. Bon Jovi Rocks, PO Box 45139, Cleveland, OH 44145.

CBS "TUNNEL" BLACK/GREY HOODED PROMO jacket. MB $200 — closes 4/30. Bruce, 3835 Guess Rd. #600, Durham, NC 27705.

JAMES DEELY AND THE VALIANTS DEBUT ALBUM **Beyond the Beaches** is now available from JCA Productions, 907 Pleasant Valley Ave., Mt. Laurel, NJ 08054. $7 postpaid (add $1 for airmail).

PORTRAITS DRAWN FROM PHOTOS. SASE FOR sample, details. Hill's, 1506 E. Cherry, Enid, OK 73701.

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To use any of the subscriber services listed here, simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to: BACKSTREETS, Subscriber Services, PO Box 51225, Seattle, WA 98115. Allow 6 weeks for processing.

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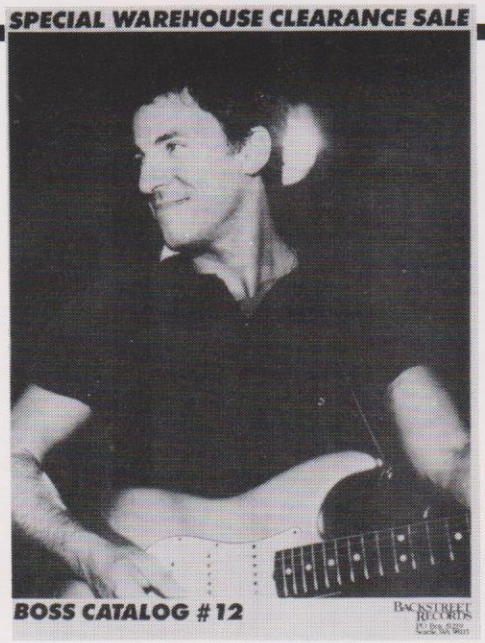

BACKSTREET RECORDS
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Seattle, WA 98115

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That's what Bruce fans are saying about our Super Boss Catalog. We publish our catalogs at least quarterly and we guarantee you that we carry the largest and best selection of Bruce Springsteen and related artist titles offered anywhere in the world! And as our customers can attest to, we offer incredibly speedy service, unmatched by other mail-order firms. We only carry authorized and official merchandise too so you can buy with the assurance that you're buying quality goods.

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AVAILABLE FOR A VERY LIMITED TIME:

The SuperSub!

Rosie, our rockin' computer, needs a new mate so we can better service our subscribers and customers. To raise money for that— and to respond to numerous requests from our readers—we're starting a new SuperSub program and making it available for a limited time. We're seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSup entitles one to:

- **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed (Normally no first-class subscriptions are available).
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- **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff, 1987." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.
- **Automatic Personalized Xmas Cards.** Each year we'll ship these to show our thanks to you, along with a special "gift" each year.
- **Automatic renewal of your subscription.** You'll never need to worry about renewing again—All SuperSubs will be billed each year so continued uninterrupted service is guaranteed (Normally we can't bill for renewals).
- **A free personal classified ad in each issue.** All Super Subs will be allowed one free classified (20 word limit) in each issue of Backstreets (no "for sale" ads are included in this deal—only trades, pen pals and the like). This alone is worth over $40 a year.
- **Boss Hotline Use.** SuperSubs will get 24 hour access to all the latest breaking Boss news. This service alone will be worth its weight in gold

The price for all these services is $50 a year. That's a lot of money but we think the services more than make up for the cost. And if it means anything, you also will have the satisfaction of knowing you had something to do with finding Rosie a mate.

This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know). Or you could continue to receive your regular sub until it runs out ensuring that you'll get two prized copies of every issue of Backstreets, (a few of the sold-out issues are already now worth more than the price of the SuperSub). We know this offer will appeal only to a few and only to US subscribers. We appreciate *all* our subscribers and all the support you've given us over the years.

To sign up for a SuperSub, send your check, money order or credit card info, along with your name, address and phone number and your t-shirt size (M, L or XL) and we'll start you off ASAP by sending your "staff" shirt, the SuperSub packet and the unlisted phone number to the Boss Hotline.

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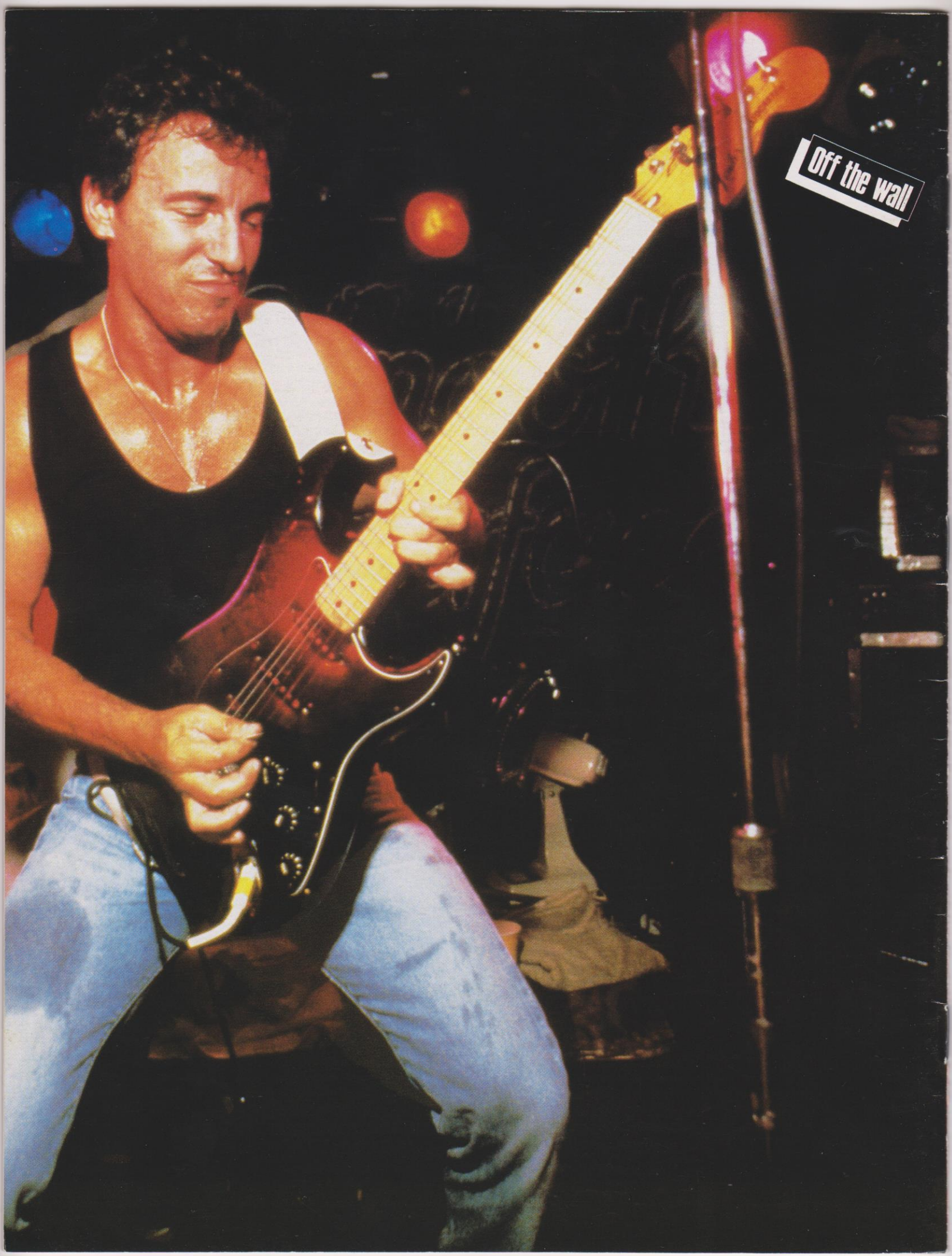
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